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# A SUGGESTOPAEDIA-BASED METHOD OF GUITAR INSTRUCTION

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DEDICATION

To God be the glory, great things He hath done
So loved He the world that He gave us His Son
Who yielded His life an atonement for sin
And opened the Life-gate that all may go in.

(F.J. Crosby/W.H. Doane)

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## ABSTRACT

Sight-reading is generally regarded by guitar teachers as a problem area of instruction. The aim of this thesis is to address the problem through a fourfold approach:

1. defining sight-reading in terms of its historical context;

2. providing a rationale, and proposing an alternative method, for teaching sight-reading on the guitar based on a language teaching model;

3. developing the proposed method;

4. evaluating the proposed method experimentally.

Music and language share many common characteristics. It is for this reason that Suggestopaedia, a method validated in language teaching, has been adapted for teaching the guitar with sight-reading skills as the central focus. Suggestopaedia has been chosen because it stimulates the whole personality, and all brain systems, of the learner.

The nature of this research is **qualitative**, and the considered opinions of **key informants** have been used as the basis for evaluating the proposed method. The findings of this research show that the Suggestopaedia-based method of guitar instruction offers positive contributions to:

a. teaching sight-reading on the guitar generally, and specifically at tertiary level;

b. teaching the classical guitar;

c. furthering the development of guitar instruction in schools;

d. developing a positive self-concept in the learner with regard to musical ability.

It is for these reasons that proposals for further research have been made.


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# CHAPTER 1

## BACKGROUND TO THE STUDY

### 1.1 INTRODUCTION

This chapter provides the background to this study with respect to the following points: the origin of the problem, background to the problem and its importance in terms of this investigation. The theoretical framework for this investigation is defined and the suitability of the suggestopaedic method for teaching the guitar is discussed. Questions to be addressed by this study are raised, and a quantitative measure formulated relating to the teaching experiment. The research design is described, the chief characteristics of the study are listed and the organisation of the remainder of the thesis is outlined.

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**Square brackets [ ] in this thesis indicate words which have been added by the researcher.**

**The system of references used in this thesis is in accordance with the Human Sciences Research Council guidelines** (Welman, 1988).

A glossary of terminology appears in appendix A.

## 1.2 ORIGIN OF THE PROBLEM AND FRAMEWORK FOR INVESTIGATION

The idea for this thesis originated from the researcher's experience as a classical guitar teacher, when learners were observed struggling to master the skill of sight-reading. The literature on the instrument affirmed this observation, which was further verified as a common problem through discussion with teachers and performers.

Experience has shown that the learner does not make progress towards mastery of the instrument until a certain level of competence in sight-reading is achieved. Some learners adapt well to sight-reading from the outset and as a result are self-motivated, progress rapidly, enjoy learning and have positive attitude towards the study of the instrument which they find a stimulating challenge.

Other learners do not adapt as well and spend an inordinate amount of time in study relative to progress made. They struggle to grasp elementary theoretical concepts, often feel despondent about their progress and generally lack confidence in their musical ability, which may also have extended to, or originated from other areas of learning. Although most learners express the desire to play the guitar, they often give up in frustration with the thought that the guitar is "not their instrument" or that they are "not musical enough." The result of this is a "natural" selection process, with "talented" beginners continuing to play the instrument in the long term.

In an attempt to find a solution to this problem, the researcher discovered many negative references to the sight-reading ability

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of guitarists in the literature, as well as a general lack of research into the subject (vide section 2.3 -- Attitudes towards sight-reading). The importance of sight-reading is often stressed, but few, if any, attempts have been made to measure the relative efficiency of different approaches to teaching it. This corresponds with Mitzel's (1982:1290) general summary of research into music reading which states that many methods exist, " ... but there appears to be little conclusive evidence demonstrating differences in the effects of different methods."

The nineteenth-century guitar methods offer very little guidance to the learner in terms of an approach to developing sight-reading skills. Many modern methods are based on those of the nineteenth-century, and the pattern of omitting the development of sight-reading as a separate skill from playing pieces prevails. Some method-based approaches to sight-reading have recently been developed (vide section 2.5 -- Contributions towards the development of sight-reading methodology), but there is plainly a need for further investigation based on pedagogic, didactic and psychological principles.

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Biberian (1985:19) pointed out that guitar teachers have a wealth of knowledge available in teaching fields outside music which may be used to develop new approaches to teaching the instrument. He stated:

> Hopefully, the time has come when learners who have difficulty sight-reading (or reading music at all) will not be dumped on the rubbish heap because now we understand their problem and can offer possible ways to solve it.

After investigating a number of sources in both music and language education, a strong link was discovered between **language** and **music** teaching. The researcher theorised that if the music/ language analogy was further extended, the pedagogic base of music education, and specifically guitar teaching, could be broadened through the application of proven language teaching methods. Through investigating the music/language link, an alternative approach to addressing the problem of sight-reading on the guitar has been formulated.

Krashen (1981 and 1982) provided a framework for classifying language methods in his acquisition/learning hypothesis. In this study, it is also applied to music methods due to the similarities evident between language and music methods. **Acquisition** represents a teaching style in which the learner is immersed in the subject until it is "picked up" naturally (subconsciously), while **learning** represents a more conscious and cognitive style (vide 2.6.3 -- Acquisition and learning). The researcher has placed these two styles of teaching at extreme ends of a continuum in order to classify the varied approaches to music teaching which have been developed.

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Although Krashen's hypothesis provides a framework for classifying both language and music methods, it is limited by asserting that acquisition and learning cannot operate at the same time (Botha, 1986:172). Lozanov (1978), in the development of suggestopaedic theory, showed that the brain functions as an integrated whole, with the subconscious and conscious **always** involved in the learning process simultaneously. Therefore, acquisition and learning **do** occur simultaneously in normally functioning brains, and teaching

should be structured to include both modes. This makes provision for conscious and subconscious processes and ensures that the brain functions in a characteristic way.

Suggestopaedia (Lozanov 1978; Lozanov and Gateva, 1988) has been experimentally validated in language teaching as well as other subjects (Caskey, 1980:39; Dhority, 1984: Foreword; Garlick 1989; Odendaal, Botha, Mouton, et al, in press). It is based on principles and premises which apply to teaching and learning generally, and is an approach which allows the brain to operate as an integrated whole, thereby optimising teaching/learning.

It is, inter alia, this integrated, holistic approach to learning which makes the suggestopaedic method suitable for guitar instruction generally, and for sight-reading instruction specifically. Suggestopaedia (Lozanov 1978:255) is defined as:

> The global approach to personality, the 'volumely' (not linearly) organised instruction, the simultaneous utilization and activation of the conscious and paraconscious functions, the simultaneous participation of man's mental and emotional sides, the simultaneous participation of the left and right hemispheres of the brain, as well as that of the cortex and subcortex.

(vide section 1.6 -- The suitability of a Suggestopaedia-based method for guitar instruction)

## 1.3 BACKGROUND TO THE PROBLEM

The task of mastering sight-reading skills on the guitar presents the learner with a number of difficulties:

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a. the guitar fretboard does not have visual cues to help the player memorise note positions, therefore visual memory is important in understanding the layout of the fretboard (guitars are generally manufactured with markings on certain frets to assist the learner in understanding fretboard geography, although no standard system of marking exists);

b. the structure of the fretboard makes it possible for notes of the same pitch to be found in a number of different positions which makes it necessary for the learner to develop skills in identifying the best position for a note to be played;

c. on the guitar, the highest string in pitch is the lowest one geographically and vice versa;

d. the lowest note on the stave is played on the highest string geographically and vice versa;

e. as a string length is shortened, so raising the pitch of the sound, one moves lower geographically due to the guitar being held at an angle to the horizontal and vice versa;

f. the traditionally accepted position for holding the instrument causes the strings to be viewed in one plane. Therefore a certain degree of tactile skill is required in order to place fingers correctly on the fretboard;

g. the guitar is a polyphonic instrument and up to six different pitches may be sounded at any given time. Performance on the instrument requires the development of complex right and left hand fingering techniques to execute various musical voicings correctly;

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h. as the guitar is primarily a solo instrument and does not have an orchestral or ensemble tradition which demands a high level of sight-reading competence from the player;

i. sight-reading is a complex global skill consisting of many component skills which the learner needs to master and integrate into one fluent "holistic" function (vide 2.6.1 -- Component and global skills). These are:

a. musical response;
b. aural skills;
c. theoretical knowledge
d. notation-instrument relationship;
e. technical development;
f. practising skills;
g. focus away from hands;
h. rapid note identification.

## 1.4 IMPORTANCE OF THE PROBLEM

The problem of sight-reading on the guitar has significance in two areas. The first relates to a broad educational context and the second specifically to the instrument.

In the broader educational context, it is important to acknowledge that any learning involves the whole person and that success or failure in one learning situation has far-reaching consequences for the learner. Ginsburg (1977:148) reflected that children's intellectual achievements have a direct effect on their self-concept, to the extent that intellectual success helps to alleviate emotional difficulties. He noted that in some cases helping children to improve their schoolwork could positively

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influence their emotional health more than direct treatment of emotional difficulties.

Styles of teaching, therefore, which do not take the whole person into account, do not only influence one area of learning, but may affect the self-confidence of the learner across a wide spectrum of educational activities. Conversely, methods which do take the whole person into account, contribute to self-development, fostering of creative abilities, development of the learner's personality and the fulfilment of potential. In this sense, learning to play the guitar cannot be isolated from the learner's general education and may be considered as important as any other learning endeavour (cf. Weisblatt, 1986:19-22).

At a more specific level, it is essential for all classical guitarists to develop a secure foundation in sight-reading skills, as:

a. they provide access to the repertoire of the instrument;

b. they provide the skills necessary to participate in ensemble playing;

c. they create a general confidence in playing ability;

d. they facilitate independence of thought in studying repertoire;

e. they facilitate reliance on inner resources and knowledge rather than on the teacher.

In terms of these points, a guitarist with poor sight-reading skills will experience limitations in access to repertoire,

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participation in ensemble playing, general playing confidence, independence of thought in studying repertoire and reliance on inner resources. This general lack of confidence could also affect self-concept and extend to other areas of learning.

## 1.5 THEORETICAL FRAMEWORK FOR INVESTIGATION

The theoretical framework for this investigation is based on the music/language analogy drawn by Suzuki (1983). In spite of the functional differences between music and language, the similarities between the two as organised symbolic systems through which information is conveyed, make it feasible to adapt a language-teaching approach to music teaching. Solomon (in Deutsch, 1988:1) commented on an adapted version of the Kodaly method of music education which is based on principles of language acquisition:

> The basic idea is to teach music as a language, much as a baby learns to speak his mother tongue by listening and imitating ... it's a discipline based on what children have by nature - a voice and a sense of rhythm... The first stage is to hear the sound, the second is to imitate. Then we explain the meaning of the sound by giving it symbols and signs.

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At a general level, one may observe that both music and language consist of a fixed system of symbols, both are "read" and both are found in the teaching situation. In addition, both consist of values assigned to arbitrary symbols which need to be encoded and decoded. Although these basic similarities exist, music and language are not entirely congruent due to functional differences. Lehmann and Gassner-Roberts (1988:7) observed the following:

> Language and music are two different forms of human auditory communication. Language aims primarily at understanding, while music is tied much more strongly to experiencing and its effects are aimed at this. Language consists of agreed-upon signs, whereby each sign has a logical rational meaning in a logical-rational context and <u>says</u> something. Music, which shows analogies to verbal language and which has to be understood, like language, as a process, is, however, a symbolic language without a fixed connotation ...

At a more specific level, music and language may be seen to have the following parallels:

a. music has an "alphabet" consisting of twelve notes (letters) which may be expressed at different pitches;

b. each pitch is an indivisible unit of sound (phoneme);

c. individual notes (or pitches) may be grouped together into chords (words) which in turn can be arranged into musical phrases (phrases/sentences);

d. phrases have a musical order (grammatical structure or syntax) and musical meaning (semantics);

e. different styles with consistent structural characteristics are evident in various cultures and different historical periods (dialects).

## 1.6 THE SUITABILITY OF A SUGGESTOPAEDIA-BASED METHOD FOR GUITAR INSTRUCTION

Caskey (1980:49) observed that the positive results achieved through suggestive-accelerative teaching (vide appendix A) are due to learners becoming better adjusted personally through the method. Individuals participating in suggestopaedic learning have

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generally emerged with increased self-concepts and changed attitudes about their abilities and he (Lozanov) "feels that individuals, through past learning, have experienced difficulty in assimilating positive and helpful suggestions and have become discouraged and doubtful of their own abilities." In addition to this, the following factors point to the suitability of the suggestopaedic method for guitar instruction:

a. Although initially used for foreign and second language teaching, Suggestopaedia comprises teaching principles which ensure the simultaneous integration of all brain systems, resulting in optimal processing of material. Such an approach could be used beneficially in guitar instruction in view of the problems experienced in mastering the instrument (vide 1.3 -- Background to the problem);

b. the method provides a positive, anxiety-free learning environment which enables the learner to develop confidence to overcome the technical difficulties of the instrument, as well as the fear of failure;

c. it is a group method, which makes it particularly suitable for the school situation;

d. it encourages the development of imaging skills which assists in overcoming the problem of the guitar being an instrument with limited visual cues;

e. it provides a model for synthesising practical and theoretical aspects into an holistic method;

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f. it easily accommodates longer lessons, which are recommended for both language and music instruction, as the learner may become totally immersed in the subject without interference. This also provides time to develop teacher-learner and learner-learner relationships;

g. it does not recognise conventionally limiting measures such as Intelligence Quotient and therefore is appropriate for teaching a wider group of learners (vide Chapter 3 -- History and development of suggestopaedic theory), i.e. it does not exclude conventionally labelled "untalented" or "unmusical" learners;

h. due to the relaxed and joyful suggestopaedic learning environment in which anxiety is reduced or eliminated, lesson material is learned in a shorter period of time, or more material may be covered in the same time. For this reason Suggestopaedia is regarded as an "accelerated" learning method. Motivation to study the instrument is therefore increased due to the learner's knowledge that competence may be achieved in a relatively short period of time.

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## 1.7 PURPOSE OF THIS INVESTIGATION

The purpose of this investigation is threefold:

a. to contribute towards a better understanding of the problem of learning to sight-read on the guitar;

b. to add new knowledge to guitar instruction methodology through the proposed Suggestopaedia-based method;

c. to evaluate the Suggestopaedia-based guitar method by scrutinising available literature on sight-reading, studying and applying relevant theory and then describing and analysing the application (vide 4.4 -- Subjects).

## 1.8 QUESTIONS TO BE ANSWERED BY THIS INVESTIGATION

Many guitar methods have been published, which indicates that there are various approaches to mastering the instrument; however, teaching the guitar is recognised as a highly individual art. It is unlikely that any two teachers would share exactly the same approach, due to factors such as past experience, contact with teachers, personality and general musical education. In addition, guitar may be taught on an individual basis or in a group setting, both of which give rise to different learning dynamics. For these reasons, it is extremely difficult to name one approach as the "standard" method of teaching the instrument.

In the development of alternative or innovative approaches to teaching the guitar, the aim is not to disprove or make redundant any existing method, but to contribute to an overall understanding of the problems associated with teaching and learning the instrument. There is much room for exploration of new ideas in guitar teaching, owing to problem areas such as sight-reading and development of technique, and it is in this light that the following questions are addressed in this research:

a. does the proposed Suggestopaedia-based method of instruction offer a positive contribution towards the acquisition of sight-reading skills on the classical guitar?;

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b. does the proposed Suggestopaedia-based method of instruction offer an alternative approach to learning to play the classical guitar?;

c. does a Suggestopaedia-based method of guitar instruction offer a model for teaching the guitar which makes provision for all the component skills of sight-reading (vide 2.6.1 -- Component and global skills)?;

d. does a Suggestopaedia-based method have potential to further the development of guitar and music instruction in South African schools?;

e. do the results of this study provide sufficient justification for further research into the method?

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## 1.9 A QUANTITATIVE MEASURE

In addition to addressing the above-mentioned questions which provide **qualitative** data for this study, a quantitative element has also been included. This element is an attempt to show that quantitatively, the following could also be achieved:

"By the end of an 18-hour Suggestopaedia-based method of guitar instruction, a group of volunteer graduates, education students, students and lecturers will achieve the following objectives:

a. be able to read through one Grade 1 classical guitar piece chosen from the syllabus of the University of South Africa (vide appendix G -- Pieces used in guitar course);

b. show a meaningful improvement between pre- and post-scores

in a general musical knowledge test based on the course syllabus (vide appendix B -- Syllabus)."

## 1.10 RESEARCH DESIGN

The following steps were taken when doing this research:

a. material was gathered relating to sight-reading on the classical guitar. This included a survey of published guitar methods and books dating from 1843 to the present day, five international magazines specialising in the guitar, lute and other early fretboard instruments, microfilmed theses on related subjects and correspondence/contact with teachers of the guitar both locally and overseas;

b. material was gathered relating to reading acquisition and learning. A training course in the suggestopaedic method presented by members of The Institute for Language Teaching (INTUS), University of Stellenbosch, was attended. Books, journals, documents, reports, microfilmed theses and magazines from public and university libraries as well as private collections were consulted;

c. the development and construction of the Guitar Trainer took place over the period 1985-1989 (vide appendix F -- The Guitar Trainer);

d. a course for the proposed method of guitar instruction based on the premises, principles, and means of Suggestopaedia was developed;

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e. two sample groups consisting of teachers-in-training, students, graduates and education lecturers were selected to participate in the guitar teaching experiment (vide Chapter 4 -- Procedures followed for carrying out the Suggestopaedia-based guitar teaching experiment);

f. the guitar teaching experiment was carried out twice with groups of twelve and ten subjects respectively, who evaluated the method didactically and also completed pre- and post-experiment general musical knowledge tests (vide appendix D, E, J and Q);

g. data from questionnaires were analysed, conclusions drawn regarding the guitar method and the entire thesis was collated.

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## 1.11 CHARACTERISTICS OF THE STUDY

1.11.1 QUALITATIVE: The nature of this research is qualitative, although a small quantitative component has been included. Evaluation of the Suggestopaedia-based guitar method is based on the **considered opinion** of **key informants** who provided comprehensive feedback on six aspects of the method, after being exposed to it in the form of a sixteen-and-a-half hour course of instruction over a period of six days (vide appendix E -- Didactic evaluation questionnaire);

1.11.2 EXPLORATORY: The main objective of this study is to explore and evaluate the possibilities of the suggestopaedic method for teaching the classical guitar with sight-reading as the central focus of instruction;

1.11.3 DESCRIPTIVE: it contains a descriptive analysis and evaluation of the Suggestopaedia-based method of guitar instruction developed for the purpose of this experiment;

1.11.4 INNOVATIVE: this method represents an innovation in guitar teaching for the following reasons:

a. it is the first Suggestopaedia-based method (including course content) developed for teaching the classical guitar;

b. it deviates from the conventional, linear (step-by-step) pattern of teaching the instrument evident in nineteenth and twentieth century guitar methods, by using an holistic (global) approach (vide 2.4 -- Sight-reading and guitar methods);

c. it re-defines sight-reading in terms of component and global skills (vide 2.6.2 -- The component skills of sight-reading);

1.12 ORGANISATION OF REMAINDER OF THESIS

This thesis consists of five chapters, appendices A-Q and a bibliography:

CHAPTER 2:

TITLE: LITERATURE SURVEY AND DEFINITION OF SIGHT READING

This chapter consists of a survey of guitar literature and methods, early music notation and attitudes towards sight-reading on the guitar. Contributions towards the development of sight-reading methods are discussed as well as the concepts of component and global skills. The acquisition/learning hypothesis of Stephen

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Krashen is discussed and paralleled with music teaching, with specific reference to guitar instruction.

CHAPTER 3:

TITLE: HISTORY AND DEVELOPMENT OF SUGGESTOPAEDIC THEORY

This chapter begins with a historical review of the development of Suggestopaedia and an outline of suggestopaedic theory. It continues with the principles, premises and means of Suggestopaedia with reference to teaching the guitar. Some of the major findings of brain research related to education are discussed.

CHAPTER 4:

TITLE: PROCEDURES FOLLOWED IN CARRYING OUT THE SUGGESTOPAEDIA-BASED GUITAR TEACHING EXPERIMENT

This chapter contains a description of the procedures followed when carrying out the Suggestopaedia-based guitar teaching experiment with reference to the following points: time structure, selection of subjects, teaching method used, summaries of the six days of the experiment, description of the venue used, data gathering instruments and an analysis of the findings.

CHAPTER 5:

TITLE: CONCLUSIONS AND RECOMMENDATIONS

This chapter contains a summary of the major findings of the investigation and highlights their importance in terms of sight-

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reading, music education and Suggestopaedia. Conclusions are drawn relating to the entire research project and the chapter concludes with recommendations for further research.

## 1.13 SUMMARY

This chapter described the origin, background to and importance of the problem addressed in this thesis. The theoretical framework for the investigation was defined and points were noted concerning the suitability of a Suggestopaedia-based method for teaching the guitar. Questions to be addressed in this study were raised and a quantitative measure formulated. The research design and the main characteristics of the study were described, as well as the organisation of the remainder of the thesis.

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# CHAPTER 2

## LITERATURE SURVEY AND DEFINITION OF SIGHT-READING

### 2.1 INTRODUCTION

This chapter traces the development of notation through the repertoire and literature of fretted instruments, beginning with tablature systems of the early sixteenth century. Attitudes towards sight-reading on the guitar are discussed and guitar methods dating from 1843 are surveyed. Recent contributions towards the development of sight-reading methods are discussed and a pedagogical framework for teaching sight-reading is defined. The concepts of component and global skills are defined in terms of sight-reading. The link between music and language teaching is discussed with reference to the acquisition/learning hypothesis of Krashen (1981 and 1982). This hypothesis is used as a frame of reference for classifying music teaching methods, and as a rationale for adapting the suggestopaedic method for guitar instruction.

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### 2.2 EARLY MUSIC NOTATION

From the early sixteenth to the eighteenth century, music for fretted instruments was notated according to a system known as tablature and not in staff notation as it is today. Wade (1980a) summarised the characteristics of the tablature systems as follows:

a. tablature was in use for fretted instruments until the late eighteenth century;

b. it was a system by which players could immediately translate music from the page onto the instrument as it provided identification of strings to be used, indication of frets and duration of notes;

c. no symbols were used, only actual representations which showed the player what to do in order to produce the notes.

Doan (ibid.) accounted for the effectiveness of the tablature system by drawing attention to a principle of the psychology of learning which states that " ... the greater the similarity of the stimuli the more difficult it is to discriminate between these stimuli." Discriminating accurately between notes written on the stave is far more difficult than discriminating between notes in the pictorially represented tablature system.

Duarte (1983:17) noted that tablature did not refer to any one single method of writing music, but was a generic term for a variety of systems providing an alternative to staff-notation, each one having a "pictorial element." Music for the four-course (Renaissance) and five-course (Baroque) instruments was written in tablature only , but the classical guitar was the first fretted, plucked string instrument for which music was not written in a tablature system (vide appendix L -- Examples of different fretboard tablature systems in use from the sixteenth to the eighteenth centuries).

Although tablature was an extremely convenient and accessible way of learning the instrument, it was limited in the information

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it could convey. The overall rhythmic structure of music could be indicated, but the movement of the inner parts could not be accurately notated and it was also quite cumbersome to read in the higher positions of the fretboard.

Staff notation had been in use for more than two hundred years with other instruments before it became widely accepted for notating guitar music (Scholes, 1970:690). The first step towards this occurred in a method published in 1763, as observed by Wade (1980b:96):

> Michel Corette's Les Dons d'Apollon: Méthode pour Apprendre Facilement à Jouer de la Guitarre (1763) is a milestone in the liberation of the guitar from its private means of notation - the tablature. Corette included tablature and staff notation, with the remarkable step of using the treble clef with the music written an octave higher than actual pitch; the device proved to be of lasting benefit to the guitar and its players.

Schneider (1985:99) noted that the transition to staff notation was completed by the end of the eighteenth century. This change altered the status of the guitar in music, as the many types of tablature were simplified into one system of notation by which all musical and mechanical directions could be indicated. In addition, the transition from tablature to staff notation meant that composers could write for all instruments in one universal format.

A disadvantage of this transition was that for players, a limitation had been placed on access to the repertoire of the instrument. Whereas with tablature the musical information was represented pictorially, with staff notation it was symbolically encoded and had to be decoded or "translated" before being applied

to the instrument, i.e it took on characteristics of language (vide 1.5 -- Theoretical framework for investigation). From this period onwards, many guitar methods based on reading staff-notation began to be published.

Doan (1977:50) cited two recent empirical research studies in which learning music reading with tablature was compared with that of staff notation. Results showed that:

a) tablature was confirmed to be at least twice as effective in terms of the rate of music reading;

b) transfer of reading skills was successfully effected from tablature to notation;

c) a more positive attitude towards the reading experience was observed in those who learned with tablature;

d) significantly fewer cases of absenteeism were recorded with the group learning with tablature, showing a high level of motivation for learning with this system.

It may be inferred from these findings that new demands were placed on the learner fretboard-instrument player when the transition from tablature to staff notation occurred. The learner was required to develop different reading skills resulting, among other limitations, in a slower rate of learning.

The cognitive processes involved in reading tablature with its pictorial characteristics were simpler than those involved in reading notation. When staff notation became the standard format, the process of learning to play the guitar had been irreversibly changed, and one may

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speculate as to the effect that this change had on players. Certainly some players who did not have the perseverance, cognitive skills or interest required to master staff notation would be excluded from or limited in the study of the instrument. The renewed interest in the system of tablature as a didactic tool (cf. Doan, 1977:50; Maree 1988; Legg 1977), as well as the revival of lute music in the twentieth century, has contributed positively to learning to read music on the guitar by reintroducing a pictorial element into the process. (vide appendix F and L).

## 2.3 ATTITUDES TOWARDS SIGHT-READING

Classical guitar teachers generally agree that the mastery of sight-reading skills is central to the successful study of the instrument. This corresponds with Arnold's (1983:1686) view that trained musicians should be able to make the conversion from symbol to sound in the same way that actors read, understand and declaim a script.

Papas (1962:7) and Morgan (1965:119) stated that guitarists should learn to sight-read in the same way that typists learn to type -- by touch. Morgan (1965:119-120) observed:

> The guitarists' problem is to relate what is written down in musical notation to the fingerboard and the movement of his fingers ... it is essential from the very outset that [notes on the stave should be thought of as] actual sounds on the guitar, and not as something vague and theoretical. Our final aim is to establish a reflex - a natural movement of the hands on the instrument in response to the stimulus of the note on paper.

Criswick (1976:28) also compared reading music to reading language and stated that the former was more difficult because

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comparatively less time is spent on it. Since words were read almost daily from the age of four or five years old, the main problem with music was making up lost time.

Stimpson (1988:109) defined the ideal intermediate guitar student as "one who can read music fluently and has a working knowledge of at least the basic guitar techniques." Although these ideals are laudable, McCreadie (1982:84) noted that with few exceptions, guitarists are generally poor sight-readers, "possibly due to pre-occupation with the left hand and to a lack of ensemble experience in formative years."

Mills (1986:34), writing in Guitar International, highlighted this problem by pointing out that "of all the suggestions for articles sent in by readers, the most persistent is for a series on sight-reading for beginners." Stimpson (1988:109) emphasised the nature of the problem by commenting that sight-reading should be seen as a tool for becoming familiar with music and the maxim "practise after memorising" rather than "practise to memorise" should be observed.

Tyrell (1947:31) placed the general ability of guitarists to sight-read in a negative light by drawing a comparison with other instrumentalists:

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> ... the guitar is much too beautiful an instrument to have its precious literature sink into decay simply because sight-players are so scarce. The performers on orchestral instruments all play more or less rapidly at sight, and all their studies have been systematized with that end in view. Not so with most guitarists. Some may have a refined taste, may be able to express the beauties of this or that composition, may display considerable skill in performing pieces that he has memorised, but when it comes to reading at sight any not too difficult piece that comes along, it is extremely doubtful if he can make half as good a showing as an ordinary pianist.

The intervening years since Tyrell (ibid.) made this statement seem to have shown an increase in sight-reading ability generally amongst guitarists, for Quine (Dodgson and Quine 1975:i) stated:

> It has been said that the guitar is not a "reading instrument." Now whatever this remark may mean it is demonstrably untrue since there are, today, guitarists whose sight-reading ability can equal that of a first-class violinist or pianist. Such a remark can only reveal an outmoded viewpoint.

Although this comment may reflect the development of musicianship amongst guitarists over the previous three decades, it cannot be generalised to apply to all guitarists. An examination of three hundred and thirty-six issues of five major English-language international guitar magazines published between 1943 and 1990 showed that a minimal amount of attention had been given to sight-reading development compared with technical, musical and other aspects of the instrument (vide appendix P for complete list of magazines consulted). Guitar International, although acknowledging the need for sight-reading development, published only one series of articles on the subject (March-October, 1986)

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in one hundred and twenty-five issues. Soundboard magazine published one article specifically on note-reading, 4(2), and on the guitar in education, 4(2):50; 7(4):169; 8(1):31; 8(2):98; 8(3):198; 8(4):320, but has not focused on sight-reading as a problem in its own right.

For many years there has been an awareness of the need for the development of sight-reading methods and many differing opinions about the causes of guitarists being poor sight-readers exist. It is only recently that new methods and approaches to the subject have been explored. In order to gain a perspective of their development, they are best examined in the light of methods from the nineteenth century to the present day.

## 2.4 SIGHT-READING AND GUITAR METHODS

Nineteenth century guitar methods offer very little information about or instruction in the skill of sight-reading. Sor (c.1850), in his Method for the Spanish Guitar, did not specifically differentiate between playing the instrument and sight-reading and this was a characteristic of methods from this period. His method offered a philosophical and highly personal basis for approaching the study of the instrument, as well as a method for attaining musical and technical proficiency. He assumed the learner to be a "musician" as opposed to a "note-player" (ibid:18) and one may speculate that this implied a sufficiently high standard of musicianship for sight-reading development not to warrant special attention. Cox (1978:142) asserted that Sor's approach was the exception rather than the rule by stating:

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> Most early nineteenth-century guitar-method writers assume the student to have no prior knowledge of music when [beginning] to study the guitar. Thus the first topic presented is the rudiments of music. Its treatment is intentionally cursory on the assumption that the student is to be guided by a teacher who will be able to augment and explain the rudiments beyond what is presented on the page. The presentation can thus be seen as more of a suggested outline for the teacher's use than a complete tutor for the student's instruction.

Carulli (not dated, nineteenth century) also omitted specific reference to the development of sight-reading skills in his method, although he provided some simple duets for the purpose of encouraging basic sight-reading. Theoretical background required for the mastery of the instrument was clearly presented, with pieces and studies graded in progressive order of difficulty. He intended his method to be used in conjunction with a teacher and stated (in Cox 1978:30) that a good teacher was indispensable for the student, who would make more progress in one single lesson than in a month of self-study. Carcassi, who first published his Method for the Guitar in 1843, intended it to be used for the beginner player, and progresses through three parts to advanced position studies and pieces. The study of sight-reading as a skill was not mentioned as being separate from playing pieces. Aguado (in Jeffrey, 1981) did not give the learner any guidance with reference to acquiring sight-reading skills, although he provided a table of equivalent sounds (equisonos) to assist reading on the instrument as well as a guide to playing successive chords. Jeffrey (1981:8,41) refers to Aguado's method as the most comprehensive nineteenth century method and although it includes progressively graded technical work, lessons and studies, the emphasis is on technical development rather than reading skills.

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Ranieri's Method for the Guitar (not dated, nineteenth century) also does not provide any information regarding sight-reading skills. Theory, hand positions, tuning and other general information is given in the introduction and it progresses to more advanced pieces and studies. Giuliani's Method for Guitar (Sainz de la Mazas, 1964) focuses almost exclusively on technical development, with right- and left-hand exercises treated separately.

In the above methods, which represent examples of well-known methods from this period, sight-reading appears to have been regarded either as an intrinsic musical ability, or one which would naturally be acquired through the study of the instrument. The main aim of these early methods was to develop solo performance and accompanying skills, with little or no emphasis on preparation for participation in ensemble (except in those cases where some duets are given) or orchestral groups. Cox (1978) verified this through a detailed study of seventy-one guitar method books published between the dates 1770-1850.

The twentieth-century methods are usually based on the format of the older methods, with rudimentary knowledge being given before a series of progressively graded pieces and exercises. These also do not prescribe a specific methodology for learning sight-reading skills although its importance is stressed to a greater degree than in those methods of the nineteenth century. There is a characteristic awareness of the sight-reading problem, with more emphasis being given to it as a separate skill from playing the instrument, but it is not always dealt with in a systematic fashion.

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An examination of twentieth-century guitar methods shows a variety of approaches to playing the instrument and to sight-reading. Mills (1981:2) stated:

> Just about every guitar teacher I have spoken to ... has his or her differing views on teaching [and] there is no substitute for a good teacher.

It is for this reason that his Classical Guitar Tutor, which is a systematic method containing theoretical knowledge, progressively graded pieces and duets, is intended to be used in conjunction with a teacher. Noad (1968) provides progressive material in his method with a balance between practical and theoretical knowledge. His method differs from those of the nineteenth century in that it is duet-based and encourages greater participation between teacher and learner. This offers a positive contribution towards sight-reading development as it encourages ensemble playing. Noad (ibid:20) says of his own method:

> Almost all the exercises in this book have been designed as duets. The reason for this is that the exercises, as opposed to the studies and performance pieces, have a single didactic purpose, and in most cases this purpose is best recognised and accomplished with a single melodic line, uncluttered with difficult harmony or other sight-reading problems.

Duarte (1968) follows a similar pattern in The Young Person's Way to the Guitar: it is progressive, duet-based and aimed at young players in the beginning stages of learning the instrument. Criswick (1974) also follows this pattern and the duets in her method, Guitar Tutor for Young Children, are well-known tunes arranged in a progressive order of difficulty. Papas (1963)

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expressed the ideal of guitarists playing the instrument by touch in his Method for the Classic Guitar, but offers no methodology for achieving this end.
Some duets for learner and teacher are included in the initial stages of note reading, although this is not a characteristic of the entire method. Sagreras (twentieth century) focuses on the development of technical and musical skills in his series of six method books and one technical study book. Pick (1966a), in his Into the Guitar does not deal with sight-reading development (ibid.) and Fundamental Fingerboard Harmony focuses on chords. In her Guitar Method, Olcott-Bickford (1921) deals mainly with technical development but suggests that the teacher selects suitable material outside the method for the development of sight-reading skills. In the Advanced Course for Classical Guitar, Olcott-Bickford (1967) deals with technical and musical development.

Quine (1971) and Gavall (1957) both have technique as the focal point of their methods. Van Eps (1961) focuses his Guitar Method on the study of chords and assumes that the learner is at an intermediate stage of technical development. Lester published a series of methods specialising in different guitar skills including Tremolo (1977), The Barre (1977), The Arpeggio (1979) and The Scale (1980), but not sight-reading.

The methods discussed in this section represent the main ones of the nineteenth and twentieth centuries, in which technical, musical and theoretical aspects of the instrument are given priority over the development of sight-reading. It is evident that historically,

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sight-reading has not been emphasised as a skill. A possible reason for this could be that during this period and into the early twentieth century, the guitar was mostly played by people who had a general musical education and possibly even played other instruments. They could, therefore, adapt easily to reading music on the guitar. The tremendous rise in popularity of the guitar in the twentieth century amongst people who did not have a broad musical education, obviously meant that new approaches to learning the instrument, especially sight-reading, would have to be developed to accommodate different needs.

There has been a gradual shift of emphasis in more recent methods towards a greater awareness of the sight-reading problem. Some of these contributions are examined in section 2.5.

## 2.5 CONTRIBUTIONS TOWARDS THE DEVELOPMENT OF SIGHT-READING METHODOLOGY

The recent awareness of the need for the development of sight-reading methods as separate from playing methods has resulted in a number of innovative approaches to the subject being developed. Hunt (1977), in his book Musicianship and Sight Reading For Guitarists, developed a programme in which small units of musical material were to be mastered by the learner before progressing to subsequent material. This introduced a greater element of control over the learning process than is evident in previous methods. McCutcheon (1984), motivated by the success of using computers in education, developed a programme entitled "Computer-Assisted Fretboard Instruction." The programme provides practice in note imaging on the fretboard,

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with immediate feedback for self-evaluation. It is in the form of a computer game, and the use of this technology provides an additional incentive for learning to read music, especially to learners who are computer-literate. This innovation reflects that the use of teaching methods with which the guitar is not traditionally associated may be effectively adapted to teaching aspects of the instrument.

Michelson (in Mermelstein, 1985:1) developed an approach to teaching guitar to children from ages three-and-a-half to ten years old based on the Suzuki and Kodaly methods. This has been the first method for teaching children in this age group, a contribution which has broadened the base of guitar pedagogy. Benedict (1985) developed an approach to mastering the fundamentals of sight-reading in his series Sight-Reading for the Classical Guitar, which has been hailed as a valuable contribution to this field by guitar teachers of repute. Benedict (ibid.) says of his series that it "... has been compiled to improve sight-reading, an often neglected aspect of musicianship."

Dodgson and Quine (1975) have developed Progressive Reading for Guitarists, which is a contribution to the repertoire in a contemporary idiom, introducing the innovation of playing in the higher positions on the fretboard from the outset. In the introduction to the book, Quine (ibid.) optimistically states:

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> Only recently, sight-reading on the guitar was described as a "nightmare." It is to be hoped that this little book may help to herald the dawn of a new era, in which those spectres which have haunted the guitarist down the ages will be finally dispelled, and that he will be led far beyond a mere facility in note-recognition to the exploration of aspects of music which have hitherto lain beyond his horizons.

Bonnell (unpublished, undated method) also follows this pattern by introducing the learner to notes in the tenth position before those in the first position.

Caponigro (1969) developed an approach in his manual The Fingerboard Workbook, in which the problem of mastering the fretboard has been isolated and dealt with in a systematic and thorough way. Cobby (1976), in his method Play Guitar, develops an approach in which the learner is guided into an understanding of "the language of music" through a systematic, detailed progression of exercises and pieces. The Tobin Method (Jarvis, 1985:29-30) is an alternative approach to teaching guitar and has brought the instrument within the reach of a larger groups of learners than conventional methods have done. Candida Tobin, who developed the method, stated that "traditional methods were too cumbersome, making an impact only on the gifted few, those with tenacity and determination or the fortunates whose parents had money."

The method, intended for group instruction, involves the use of colour and various diagrams which link staff notation to the fretboard, as well as explaining difficult points of theory. It is described as a "logical analysis of musical facts presented visually for easy learning and teaching." The method has been

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adopted by St. Elphege's School in South London and has proved successful both in motivating children to play the instrument and in formal examination results over a five-year period (ibid.).

In summary, the proliferation of published guitar method books reflects a shift away from the nineteenth century approach, to innovative approaches reflecting a greater awareness of the need for the development of sight-reading. It may be observed from the above references that most of the attempts to address the sight-reading problem are centred around practical "method-based" approaches. Sloboda (in Mitzel, 1982:1290) suggests that it is the **psychological study of music reading** that has been neglected in research. This implies that sight-reading on the guitar is not only a musical problem, but an educational one as well. In section 2.6, sight-reading is discussed within a pedagogical frame of reference.

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## 2.6 THE DEVELOPMENT OF A PEDAGOGICAL FRAMEWORK FOR TEACHING SIGHT-READING

The approach to the sight-reading problem in the literature of the instrument has generally been characterised by a narrow pedagogical perspective, viz. method-based approaches which do not take different learning styles or other psychological factors into account. In order to broaden this perspective, two questions need to be addressed:

a. of what components does the skill of sight-reading consist?;

b. how may these skills be most effectively taught and learned?

By answering these questions, a teaching method may be developed which takes both the subject-matter and the learner into account. The first question is addressed in section 2.6.2 and the second in section 2.6.3.

### 2.6.1. Component and global skills

Carlevaro (1984:23) divided the process of learning to play the guitar into two separate functions:

a. the theoretical, which is "a premeditated mental attitude based on reasoning" and;
b. the "application of that theory to the guitar."

Fradd (1975:17) concurs with this viewpoint by highlighting two steps involved in reading music. The first is deciphering the symbolically encoded note as well as its relative value, and the second is to find the note on the instrument and play it. In these terms, sight-reading consists of two functions, which may be termed the passive and the active. The passive consists of an understanding of the theoretical basis of the music, the layout of the guitar fretboard and other background knowledge all of which enable the learner to "work out" how music is to be played. Active sight-reading is the application of this knowledge to the instrument. It is clear that passive knowledge and the ability to apply this knowledge to the instrument do not develop at the same rate, and it is evident that this accounts for many difficulties experienced with learning to sight-read.

The active skill cannot be taught through the conventional "book" methods as it involves the development of eye-hand co-ordination,

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focusing on the music instead of the hands, playing by "touch" and the development of a strategic approach to sight-reading. The teacher plays an important role in developing the active skill in the learner.

Edwards (1986:130) developed this concept further by defining learning in terms of the mastery of two types of skills. The first is the "global" skill, which reflects proficiency of performance and in which many individual skills become integrated into a fluent whole. However, before this stage can be reached, it is necessary to master many individual skills. As these individual or "component" skills become more familiar to the learner, they are grouped into larger and larger patterns until only one **holistic** pattern is perceived. To provide clarity in understanding these two types of skills, Edwards (ibid.) related them to the process of learning to drive a motor vehicle, in which "lack of ability in the global skill reflects a deficiency in one of the component skills ... " She pointed out that although a person's mastery of component skills could be at various levels of development, at some point of assimilation and integration of components the learner knows that he/she is able to perform the global skill.

Benderly (1989:40) affirms this view by relating it to research into reading which has shown that skilled readers have a strategic approach to print, while poor readers behave like beginners and get stuck on details. However, Benderly (ibid.) states that "... poor comprehenders can become good comprehenders with surprising speed once they learn the strategic approach." This approach involves the grouping together of separate skills

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into patterns, which allows the reader to bypass individual steps, i.e. integrating component skills into a global skill.

Spender (in Sadie (ed), 1980:418) related this concept to music and stated that in music-reading the same pattern of learning occurs, first with the categorisation of individual items and later with the ability to comprehend larger groups of symbols. Edwards (ibid.) further amplified this process and stated:

> In reading, the fundamental illumination - that words on a page have meaning - is ideally achieved in early childhood. This illumination then provides the motivation to learn the basic component skills of reading one by one (letter sounds, word recognition, spelling, grammar, and so on). Gradually, the components are integrated into an almost automatic set of strategies used in meaningful, logical, verbal, analytic thinking. And when that has been accomplished, the global skill of reading is there in the brain, ready to be used for the rest of one's life.

Carlevaro (1984:20) described technical development on the guitar in similar terms, and this is also a useful framework for understanding sight-reading. He (ibid.) stated that " at first the different elements are studied in isolation as though they were the only objectives to be attained. At a more advanced stage, all the isolated elements can then be related to form a proper technique, a genuine mechanism.

The process of learning to sight-read is a complex global skill, comprising many different component skills, each of which needs to be mastered in order to be integrated into one single skill. It is obvious, however, that fluency of expression, whether in language or music, is greater than the sum total of individual component skills (cf. Lozanov, 1978:262). Focusing

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only on the mastery of component skills in both language and music learning could tend to make learning mechanistic and repetitive. It is important therefore to structure learning in a way which takes into consideration the fact that the brain functions as an integrated whole so that learning may be optimised.

### 2.6.2 The component skills of sight-reading

The global skill of sight-reading has been divided by the researcher into nine component skills or sets of skills. These component skills have been defined as the basis for developing a method in which they are all integrated. This hierarchy of learning assumes that the learner has no learning problems requiring specialised educational attention, nor any physical handicaps which would influence learning a manual skill.

#### a. Musical response

This component represents the most basic response to music as a stimulus through the faculty of hearing. It involves identifying a certain organisation of sounds as music and is acquired through being part of a socio-cultural group of which music forms a part.

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b. Sense of pulse

This component represents the ability to sense the underlying pulse of a piece of music as opposed to rhythmic values expressed melodically. It is the ability to sense weak and strong beats and may be demonstrated by clapping or stepping in time to a piece of music.

c. Aural skills

These skills reflect different aspects of hearing acuity and may be demonstrated, inter alia, in the following ways:

i. the ability to reproduce rhythms by clapping;
ii. the ability to pitch sounded notes accurately, e.g. singing a known tune accurately;
iii. the ability to differentiate between up/down and high/low in terms of pitch;
iv. the ability to identify a popular tune or song after hearing it.

d. Theoretical knowledge

This component skill consists of knowledge of staff notation, an understanding of technical terms such as tone/semi-tone, treble clef, etc., as well as rhythmic values and a system of counting and grouping notes (vide appendix B -- Syllabus).

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e. Notation-instrument relationship

This is a spatial skill through which the learner is able to visualise the position of a note on the fretboard by looking at the notation. It also includes the skill of writing notes in staff notation which have been identified on the fretboard.

f. Technical development

This skill involves holding the guitar correctly, sounding notes by plucking with the right-hand using **p**(thumb), **i**(index), **m**(middle) and **a**(ring) fingers. It also includes pressing strings correctly with the left hand fingers shifting positions laterally across the fretboard with some degree of consistency and competence.

g. Practising skills

In terms of Carlevaro (1984:24), this skill is necessary to develop "maximium efficiency through minimum movement." Artzt (1978:4-7), Andrews (1985:356) and Anderson (1980:24-25) verify this view and emphasise that practising is a skill which needs to be learned and reinforced in the same way as any other skill. As it is essential for the learner to establish efficient practising habits in order to benefit optimally from time spent practising, these skills need to be developed from the outset. They include the correct placement of left- and right-hand fingers, working in phrases and understanding basic musical form (vide appendix G). It is necessary for the learner to develop these skills under guidance, where immediate feedback may be given (cf. Skinner, 1968:16-17) in order to correct errors of technique and posture and assist in the formation of sound habits.

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h. Focus away from hands

This skill involves the learner focusing his/her vision on the music while sight-reading, i.e playing by "touch" rather than by sight. It is a discipline of developing confidence in the structure, layout and feel of the instrument. It also involves the development of spatial perception and tactile memory (cf. Anderson, 1980:24-25; Mills 1986:34; Papas, 1963:7).

i. Rapid note identification

This is the ability to identify and play written notes immediately on the instrument without consciously working them out. The level of confidence required to do this is dependent upon a complete understanding of preceding skills. Groups of one, two, three and more notes may be identified and played in this way.

Although the global skill of sight-reading may be developed to different levels of proficiency by the learner, it will generally be characterised by fluency which is the result of a secure knowledge of each component skill. Conversely, a lack of development in any component skill will result in the global skill being characterised by hesitant, insecure performance. Carlevaro (1984:25) sums up this process by stating:

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> The sense of security gained from the education of the mind, this voluntary struggle towards mastery of technique, leads to a state of mental relaxation. The guitarist who is aware that his knowledge level is below that exacted by the music he wishes to play must put himself in a state of excessive mental strain in order to compensate for what he cannot understand and assimilate. In this particular case, mental relaxation could not exist. If it is to emerge naturally, his mental command must be greater than the demands of the musical work.

An analysis of a learner's difficulties with the global skill of sight-reading will usually reveal a problem with one of the component skills. Defining the component skills in this way has an advantage for the teacher in that evaluation instruments may be developed to determine proficiency in each one, and appropriate corrective measures may be taken. Just as reading problems will not always be rectified by "more reading," but by analysing the specific area in which difficulty is being experienced, so with sight-reading. Any approach to teaching the skill, therefore, would need to take into account its complex nature which requires the mastery and fluent integration of many separate skills.

In sections 2.6.1 an 2.6.2, sight-reading has been discussed and defined in terms of component and global skills. In the following section, these skills are discussed in terms of **method**, which may be defined as "a regular, definite procedure for teaching" (Papas 1963:6).

### 2.6.3 ACQUISITION AND LEARNING

In the previous two sections, the concepts of component and global skills have been discussed, and sight-reading defined in terms of its constituent components. Both of these sections focus on the

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subject-matter of sight-reading. To complete the development of an approach to teaching this skill, these elements also need to be examined in terms of the learner. By doing so, the motivation for selecting the suggestopaedic method as a basis for guitar instruction may be justified.

The ordering or structuring of a method makes certain assumptions about the learner. These assumptions, which may be regarded as teaching philosophies, may be overt or covert, and always influence the way in which learning occurs. For example, testing a beginner guitarist for musical aptitude makes the assumption that certain abilities are required in order to play the instrument. A person who obtains a low score in such a test is regarded as having a low musical aptitude, while a high scorer is regarded as "very musical." Alternatively, a teacher may regard all learners as having a degree of musicality which may be developed if the correct method is used.

The philosophy of the teacher will therefore determine the way in which learning takes place. A fragmented approach in which the focus is on separate components without relating them to a larger whole would have a different effect from an integrated, holistic approach in which all material was learned in terms of a context. Research (Benderly, 1989:40) shows that proficiency in reading is a result of grouping separate components into "chunks." As these larger groups are linked together, the reader **perceives underlying patterns** of meaning instead of consciously moving through a train of reasoning. It is therefore desirable to teach in a way which enables learners to **perceive patterns** and this is of primary importance in teaching sight-reading.

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Stephen Krashen and Tracy Terrell (1983), highlighted two approaches to second language teaching in the acquisition/ learning hypothesis (Krashen, 1981 and 1982). These two approaches also correspond with two approaches evident in music teaching. They have been summarised by Dhority (1984:3-2) as follows:

> ... a distinction is drawn between language acquisition and language learning; these are the two means available to adults for developing competence in a second language. According to Krashen, acquisition is essentially a sub-conscious process through which we comprehend and respond within the vast complexity of language form and possibilities. "Language acquirers are usually not aware of the fact that they are acquiring language, but are only aware of the fact that they are using the language for communication" ... Language learning, in contrast to acquisition, is a conscious phenomenon. "Language learning is 'knowing about language,' referring to explicit knowledge of rules, being aware of rules and being able to talk about them."

The distinction between the two modes of learning may be tabulated as follows:

| ACQUISITION | LEARNING |
|---|---|
| Similar to child's first language acquisition | Formal knowledge of language |
| "Picking up" a language | Knowing about" a language |
| Subconscious | Conscious |
| Implicit knowledge | Explicit knowledge |
| Formal teaching does not help | Formal teaching helps |

By classifying these two modes of learning, Krashen and Terrell highlighted a flaw in traditional language teaching which tended to emphasise the conscious learning processes (drill, repetition,

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grammar) while suppressing the natural "picking up" of a language, i.e. a more affective, subconscious process. They believed that language proficiency could only occur in one way, i.e. by obtaining comprehensible input through understanding messages (Krashen and Terrell, 1983:1). Moreover, they asserted that if learning occurred before acquisition, fluency of expression (and therefore the acquisition process) could be impeded (cf. Dhority, 1984:3-12). This principle, namely that acquisition prepares the the learner to accommodate learning, is widely recognised by linguists (Vanpatten, 1987; Krahnke, 1985). Therefore, **learning** should not **precede** acquisition.

Krashen has been criticised for separating acquisition and learning (Stevick, 1984:104) as if they were two independent modes of information processing which could not occur simultaneously. However, as parallels exist between language and music teaching, the acquisition/learning hypothesis serves a valuable function as a frame of reference for classifying music teaching methods.

Second language acquisition and learning, according to the definition of Krashen (1981, 1982) could be viewed as two extreme ends of a continuum, as indicated below:

Learning_____Acquisition

This continuum is useful for classifying music teaching methods in which similar problems occur to those found in traditional language teaching. Methods which have a highly cognitive focus, i.e. which rely largely on analytical and conscious processes, would be placed at the "learning" end of the continuum. Most method-book approaches to guitar teaching would fall into this

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area, as they are structured according to a step-by-step approach which depends on consciously memorising small units of information. In the researcher's own teaching practice, the "learning" approach has been used mostly. Pupils usually have one half-hour or hour lesson per week in which information is conveyed through explanations and discussion. Ideas are put into practice once they are understood and very little subconscious learning (acquisition) takes place. This approach appears to be used commonly in guitar teaching where pupils are taught on an individual basis.

A number of music teaching methods exist which would be placed closer to the "acquisition" end of the continuum. In these methods, an environment is created in which learners are affectively involved, and can "pick up" (acquire) musical skills without any conscious effort. The mother tongue method of Suzuki (1983) is such a method, where music is taught in the same way that the child's first language is acquired. It is only at a later stage, when a certain degree of fluency has been attained, that conscious, cognitive skills are learned. Suzuki (1983:2) referred to this approach as the "perfect educational method" (ibid.). The method is characterised by strong teacher-learner and learner-parent bonds, progress at the pupil's own pace, joyful learning, spontaneity, fluency and excellence through repetition. The child is nurtured into "talent" while being unaware of the process of gaining knowledge (ibid. 2-65). Suzuki (1983:29) designed his method to be used for teaching children, as he did not want to do corrective teaching on adults who had already learned by other methods. Before he instituted his system of education, he stated:

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> What I want to try is infant education. I have worked out a new method I want to teach to small children -- not to turn out geniuses but through violin playing to extend the child's ability.

The methods of Jacques-Dalcroze, Kodaly and Orff (Aronoff, 1979: 17-20) also begin with acquisition and only at a later stage of development does conscious learning take place. In the acquisition music learning models, the learner is regarded as an integrated personality and teaching prepares the learner to accommodate conscious, cognitive **learning**.

Approaches to music teaching which tend more towards the acquisition model have mostly been developed for teaching children, while methods for adults tend towards the learning model. Perhaps the spontaneous, uninhibited behaviour of children in these methods is regarded as "childish," or socially inappropriate for adults who have more highly developed cognitive skills and in whom social norms and barriers have become entrenched.

Recent brain research (Hand, 1984) shows that more effective learning can take place if the whole brain is stimulated in the teaching situation for both adults and children. A balance between acquisition and learning functions in teaching ensures that these conditions are met and methods structured with this balance could be as effective for adults as for children.

Lozanov's teaching method, Suggestopaedia, is based on research which showed that all systems of the brain are simultaneously integrated and therefore acquisition and learning should not be separated in the teaching situation (Lozanov 1978:255). It is

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obviously beyond the scope of a method-book approach to stimulate every part of the learner's personality in the teaching situation as has been done through the methods of Suzuki, Dalcroze, Orff and Kodaly. As the desired end result of a sight-reading method is fluency of musical expression, it is necessary to combine both approaches in the teaching situation.

The suggestopaedic method of instruction provides a comprehensive model for developing a guitar method (Lozanov 1978:258-274) which introduces a creative approach to teaching that is balanced in terms of brain functions and caters for both acquisition and learning in an integrated way. Lozanov's method has the advantage of not being limited to a particular age group, as is the case with other methods based on the acquisition model. It is based on a psycholinguistic approach that incorporates both acquisition and learning. The suitability of this approach for sight-reading instruction on the guitar has been discussed in section 1.4.3 and the premises, principles and means of Suggestopaedia are reviewed in section 3.7.

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## 2.7 SUMMARY

This chapter presented a historical survey of the development of music notation beginning with tablature systems of the early sixteenth century. Attitudes towards sight-reading on the guitar were highlighted and guitar methods dating from the mid-nineteenth century to the present day were surveyed. Recent contributions to the development of sight-reading methodology were discussed, a pedagogical framework for teaching sight-reading was outlined and the component skills of sight-reading were defined. The

acquisition/ learning hypothesis of Stephen Krashen was used as a framework for classifying music teaching methods. Suggestopaedia was proposed as the basis for developing a guitar method as it comprises an integrated approach which not only stimulates all brain systems and the whole personality of the learner, but also incorporates both **acquisition** and **learning** functions.

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# CHAPTER THREE

## HISTORY AND DEVELOPMENT OF SUGGESTOPAEDIC THEORY

### 3.1 INTRODUCTION

This chapter provides an outline of the history and development of suggestopaedic theory. The premises and principles of Suggestopaedia are detailed and the three barriers to learning are discussed. The findings of recent brain research are discussed in terms of education and related to Suggestopaedia.

Two forms of didactogeny (school induced neurosis) are discussed as well as the role of the suggestopaedic teacher. The function of the paraconscious in learning is described and a comprehensive summary of the suggestopaedic means in terms of the proposed guitar method is presented.

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### 3.2 HISTORY AND OUTLINE OF SUGGESTOPAEDIC THEORY

#### 3.2.1 History of Suggestopaedia (cf. Belanger, 1984:23:25)

(Vide appendix N -- Suggestopaedic research in South Africa).

Suggestopedagogy (also called Suggestopaedia or Suggestopedy) is a relatively new pedagogical approach which developed from the experimental work of Dr. Georgi Lozanov at the Institute of Suggestology in Sofia, Bulgaria, beginning in 1964. A practising

medical doctor and psychotherapist, Dr. Lozanov earned distinction with his work in Suggestology, the general science of suggestion, as well as Suggestopaedia, the application of Suggestology to the teaching situation. Lozanov followed a complex scientific road from psychotherapy to pedagogy, and from **rehabilitation** to **education** (cf. Machado de Andrade, 1986a 14:15). Suggestopaedia was a term coined by Lozanov, and may be understood at two levels:

1) a new view of man's innate mental capabilities;
2) a general teaching method which emphasises the removal of anxiety from the teaching situation, creating a positive suggestive atmosphere which stimulates the reserve capacities of the brain.

Lozanov observed through his clinical practice that the human brain was capable of absorbing and retaining vast quantities of information. He also noted that the emotional state of the subject greatly influenced the ability to recall and make use of information. Certain psychological factors such as confidence, motivation, interest and positive anticipation played an important role in the state of receptivity of the brain, as did certain barriers to learning (vide section 2.7.6). Lozanov conducted experiments with subjects in various states of consciousness and observed that memory was significantly enhanced when the subject was in a state of relaxation and when agreeable sensations accompanied learning. He noted that the whole brain (vide 3.2.7 -- Whole brain learning) functioned in the learning situation, including neocortical and subcortical structures with the hypothalamus, the reticular formation, the limbic system and the cerebellum (cf. Lozanov 1978:255; Machado de Andrade 1986a-b).

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Levy (in Lewis, 1987:61) affirmed this through research and stated that "normal brains are built to be challenged. They operate at optimal levels only when cognitive requirements are of sufficient complexity to activate both sides [and all systems] of the brain."

It was further discovered that in the learning situation the role of the unconscious is just as important as the conscious, and information transmitted to the brain is always accompanied by peripheral perceptions which influenced the ability to memorise (vide 3.5.12 -- Peripheral stimuli).

Suggestopaedia has as its basis the theory that the capacities of the brain are under-utilised. Researchers have estimated that the proportion of brain potential which is developed varies from 4% to 18% (cf. Machado de Andrade 1986b:20, Russell, 1979:5-8). According to Lozanov, this may be attributed to the organisation of the education system which does not generally make provision for stimulating all the areas of the brain necessary for optimal learning to occur (cf. Eberle, in Lewis 1987:61). Conventional teaching has largely favoured the verbal, linear and analytical functions, which could be equated with "learning" as Krashen (1983) defined the term, and neglected the creative, artistic, synthetic and intuitive functions of the brain which Krashen (ibid.) terms the "acquisition" mode (cf. Lewis, 1987:47). It is for this reason that Suggestopaedia has been structured to facilitate a learning environment which ensures that the overall potential of the brain is activated, incorporating both acquisition and learning.

Lozanov (1978:250) stated that the main aim of teaching is not only memorisation, but understanding and solving problems

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creatively. However, the main obstacle encountered in teaching is the memorisation, automation assimilation of subject material. Teaching methods have generally been based on the idea that people have limited learning capacities and this has established a norm which delays the expansion of mental abilities. The most important function of Suggestopaedia has been to provide liberating-stimulating methods which bring these locked-up human resources into play.

Through the application of psychotherapeutic techniques in the learning situation, particularly educational play, cathartic play and role play, Suggestopaedia attempts to transform learning into relaxation and pleasure. Every element in the learning environment is synchronised to contribute towards a positive atmosphere, resulting in a joyful and memorable learning experience. Lozanov (1978:225) described Suggestopaedia as:

> The global approach to personality, the 'volumely' (not linearly) organised instruction, the simultaneous utilization and activation of the conscious and paraconscious functions, the simultaneous participation of man's mental and emotional sides, the simultaneous participation of the left and right hemispheres of the brain, as well as that of the cortex and subcortex - all these are of great importance for the global and many-sided influence of Suggestopedy over the personality.

(vide section 3.7.7 -- Whole brain learning).

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### 3.2.2 Premises of Suggestopaedia

#### a. The relatively unlimited potential of the brain

The first and most important premise of Suggestopaedia is the view that man's mental capacities are not limited. This contrasts with the popular assumption that every normal child is born with relatively limited potential which may be measured by instruments. Lozanov (1978:6-7) cited evidence to support the view that "in all probability, man only uses four percent of the brain's capacities. The other ninety-six percent are unactivated potentials" (cf. Hand, 1986:4).

#### b. The under-utilisation of the brain

The second premise of Suggestopaedia, the under-utilisation of the brain, is axiomatic to the belief that the brain is limited in its capacity to learn. Key (1973: 54-55), in agreement with Lozanov (ibid. 163-166) stated:

> ... experiments ... suggest that perhaps the key to using the natural capacities (both conscious and unconscious) of the brain and nervous system is to circumvent the repression or control systems which hold down perceptive capabilities, channelling the tightly directing consciousness along certain socially approved avenues or sets. In other words ... intelligence in all its complex manifestations appears not to be something you either have or do not have -- but more likely to be innate in most everyone and controlled by the degrees of repression or other perceptual defenses developed during childhood.

Botha (1986:47) reflected that these limitations, or suggestions, come from environmental influences which start suppressing the natural ability of a person early in his life, and especially

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during schooling.

The significance of this premise is that once identified, these limiting influences or barriers may be adjusted in order to utilise a greater percentage of the brain's reserve capacities in the learning situation.

### 3.2.3 The purpose of Suggestopaedia

The main purpose of Suggestopaedia is to release the reserve capacities of the brain to ensure maximum efficiency of learning. Lozanov (1978:9) demonstrated that suggestion was of paramount importance in releasing these reserve capacities, resulting in enhanced learning ability and creativity.

### 3.2.4 The role of suggestion

Lozanov (1978:201) defined suggestion as " ... a constant communicative factor which chiefly through paraconscious mental activity can create conditions for tapping the functional reserve capacities of personality."

Lozanov (1978:74-163) went to great lengths to prove that suggestion differed from hypnosis and other artificially induced states of consciousness and that the learner was always fully awake and in control of mental faculties during suggestopaedic learning. He (Lozanov 1978:73-74) described the characteristic features of the suggestive phenomena which differentiate it from non-suggestive mental phenomena. These are:

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a. directness, which refers to the flow of information penetrating directly into the functional areas of the conscious and paraconscious;

b. automation, which refers to the rapid assimilation and use of information;

c. speed and plasticity, which refers to learning at a faster rate than is ordinarily expected, as well as the fluently integrated use of the material learned;

d. precision, referring to the accuracy of motor reactions and mental activity of subjects in the suggestopaedic learning situation and;

e. economy, which refers to economy of energy and the paradox of hypermemorisation without fatigue.

Lozanov (1978:201) also reflected that suggestion was inseparable from every communicative process and that it constantly exerted an influence to a greater or lesser degree. Belanger (in Botha, 1986:54-55) noted some typical negative generalised suggestions in the form of statements related to learning and which influence learning ability:

i. most people have limited intellectual potential;
ii. intellectual potential decreases with age;
iii. learning is difficult, or hard work;
iv. mathematics and foreign languages are particularly hard to study;
v. numerous repetitions are required to facilitate learning.

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In the light of the powerful influence which suggestion exerts in the learning situation, the task of the suggestopaedic teacher is to eliminate negative or limiting suggestions and to replace them with positive and constructive suggestions which emphasise the learner's potential (cf. Botha, 1986:56-57). Prichard and Taylor (1980:52) listed seven main sources of suggestion in the classroom:

(1) teacher verbals, which may vary from positive to negative;

(2) teacher non-verbals, consisting of facial expressions, gestures, body language etc, which may create feelings of acceptance and confidence or negative feelings of rejection and lack of confidence;

(3) classroom decor, which may either enhance learning or have a negative effect on it;

(4) lesson materials, which may be interesting or boring;

(5) activities, which may be whole-brain centred and interesting or relating to one hemisphere and lacking in interest;

(6) peer suggestion, which arises from group interaction and which may enhance or limit learning;

(7) self-suggestion/auto-suggestion, which may be constructive or destructive.

### 3.2.5 The process of desuggestion-suggestion

Racle (in Botha 1986:60-61) described the suggestopaedic system of teaching as being organised to free learners from the effects

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of negative suggestions emanating from the environment. The challenge to the suggestopaedic teacher is therefore to desuggest all inhibiting beliefs and replace them with suggestions which will activate their learning potential (vide 2.7.4).

Bancroft (in Botha 1986:61) noted that desuggestion was a process of overcoming or changing mental blocks, or anti-suggestive barriers. The end result of this process would not only be hypermnesia, a heightened ability to memorise, but the stimulation of the whole personality including its "interests, perceptions, creativity, moral development, etc." (Lozanov 1978:230).

### 3.2.6 Barriers to learning

Dhority (1984:2-4) stated that mental barriers exist which "try to protect the seemingly safe and trustworthy status quo." These barriers could not and should not be eliminated as they are necessary for the survival of the individual in that they protect the personality "much as the physical body has mechanisms to protect it from injury and harm" (Botha 1986: 49-50). However, they often present the teacher with difficulties when attempts are made to unlock the reserve capacities of the mind.

Prichard and Taylor (1980:50) clarified the understanding of the role of barriers in the learning situation by stating that the teacher's goal is not to destroy these barriers. It is to meet their requirements and substitute new, positive beliefs for the old, limiting ideas about learning capabilities which have become implanted in the learner's mind.

Lozanov (1978:63-166) identified three specific barriers to

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learning which need to be adjusted to be more realistic in terms of the learner's capabilities. By doing so, optimal learning would be facilitated.

a. The critical logical barrier

> The critical logical barrier rejects everything which does not give an impression of well-intended logical motivation (Lozanov 1978:164).

This barrier rejects everything illogical to the learner, including the notion that learning may be accomplished effortlessly and with ease. For many learners, the critical logical barrier has been built up over a long period of time (cf. Machado de Andrade, 1986b:21-22). The idea that learning is easy is not acceptable due to evaluations by teachers and other authority figures which become internalised and influence the learner's self-image (cf. Caskey, 1980:34-35). Botha (1986:50) illustrates this barrier by citing an example of language students being confronted with 250 unknown foreign words which they are told to learn in one lesson: "this barrier offers resistance, convincing the student that [he/she is] not capable of memorizing such a volume of foreign vocabulary per session."

In terms of learning to play the guitar, learners often respond negatively to the idea that reading music could be easy. This barrier may have been formed through contact with teachers who were disciplinarian in their approach and used punitive measures to motivate students, resulting in fear in the learner as well as a heightened awareness of perceived limitations. In addition, a polarisation has occurred between guitarists who "can" and "can't"

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read music, which has been reinforced through the proliferation of "easy" guitar methods. These methods promise quick results but offer only a superficial level of understanding of the instrument. A learner may therefore be led to ask: "If reading music is so easy, why is there a separation between easy (popular) and difficult (classical) guitar methods?" This represents a function of the critical logical barrier.

b. The intuitive affective barrier

> The intuitive affective barrier rejects everything which fails to create confidence and a feeling of security (Lozanov, 1978:165).

Caskey (1980:35-36) observed that this barrier continues to develop throughout a person's life by self-esteem being negatively affected through every "failure" which is emphasised. As a result of this, learning tasks are met with a negative or low evaluation of one's ability to learn. It is therefore the teacher's task to help overcome the feelings of insecurity which are felt (affectively) and automatically displayed (intuitively) in the learning situation. This is achieved by the teacher showing a high level of confidence in the learner's abilities, which are developed through joyful experiences in a stress-free learning environment (cf. Botha, 1986:51; Prichard and Taylor 1980: 51). This barrier may cause self-consciousness on the part of the guitarist owing to being required to "perform." In many players this is a barrier to progress and development.

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c. The moral ethical barrier

> ... suggestions contrary to the ethical principles of the individual will not be realized (Lozanov, 1978:164).

In the learning situation, this barrier becomes evident when the individual's moral or ethical beliefs are perceived to be contravened, e.g. Botha (1986:51) observed that this may come into operation when a learner is exposed to hypnosis as a method to help improve the efficiency of learning. If this is against the learner's ethical beliefs, resistance will be offered against learning. This barrier is erected through exposure to societal norms which explicitly imply that learning must be hard work in order to be worthwhile. Caskey (1980:36) states that " ... to find enjoyment in working and learning and even joy in the tasks is in direct opposition to the moral ethical barrier."

Lozanov (1978:165) pointed out that the three barriers interact together and are often impossible to separate (cf. Skinner, 1968:98). He also noted that certain personality types show more of one barrier than another. The teacher's initial task is to work in harmony with the three barriers which have become entrenched in the learner's personality and to gently guide him/her through experiences to a point where he/she can prove to himself/herself that the status quo, as it is perceived, can be dramatically changed (Botha 1986:52-53).
(vide 3.7.11).

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### 3.2.7 Whole brain learning

The concept of whole brain learning in education developed through discoveries in the complex field of neurological research. Models for understanding brain functions have been developed, two of which will be outlined, viz. the left- and right-hemisphere model and the triune brain model. These models are not exclusive of each other, but each one contributes to some understanding of the enormously complex functions of the brain. The premises, principles and means of Suggestopaedia have been verified in terms of neurological research in that the method has been structured to stimulate the simultaneous integration of all the systems of the brain in the learning situation (Lozanov, 1978:255).

Roger Sperry (in Edwards, 1979:26-32) and a small group of researchers at the California Institute of Technology, investigated patients in whom a neurosurgical operation called a commissurotomy had been performed in order to control epileptic seizures. This operation involved the severing of the band of nerve fibres, called the corpus callosum, which is the communicating link between the two cerebral hemispheres of the brain. The researchers were then able, through carefully conducted tests, to examine the separate functions of each hemisphere. A series of experiments was performed which revealed that each one perceived the world in a unique way. Levy (in Hand, 1986:7) classified the separate functions of the two hemispheres in terms of which ones are major capabilities of one hemisphere and only minor capabilities of the opposite one. The reason for this classification is,

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according to Gazzaniga (in Jones, 1980:79), that both hemispheres "work together to maintain the integrity of mental functioning, and hence the wholeness of the person."

It is very important to note that in normally functioning brains, this is achieved through both hemispheres being linked by the corpus callosum which integrates these two modes. The processing modes of the two cerebral hemispheres, according to Sperry's experiments with **abnormal cases**, are as follows:

| LEFT HEMISPHERE | RIGHT HEMISPHERE |
|---|---|
| --verbal, linguistic | --intonation, inflection |
| --ideation (abstractions) | --pictorial and pattern sense |
| --conceptual similarities | --visual similarities |
| --sense of time | --location in space |
| --controls right side of body | --controls left side of of body |
| --numerics, quantities | --melodic perception |
| --logic | --poetic processing |
| --outlook | --insight |
| --geometric configurations | |

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Although it is realised that Sperry worked with abnormal cases, these findings had certain implications for education. Sperry (ibid. 1984:29), observed that " ... our educational system, as well as science in general, tends to neglect the nonverbal form of intellect ...[and] modern society discriminates against the [functions of the] right hemisphere."

In the light of more recent discoveries about the brain, the left- and right-brain theory has been proven inconclusive. New knowledge in the field of neurology has shown that many areas of the brain are involved in learning and it is not possible to single out one specific anatomical area for each type of activity. John (in Prichard and Taylor, 1980:34-35), stated that "vast regions of the brain are involved in every thought and process, although some parts are more involved than others."

It has been experimentally verified (ibid.) that the average activity of cells all over the brain enables us to remember a particular event, and "although within that overall pattern of activity some regions of the brain may contribute more than others to a particular function, the whole brain is definitely involved in any learning task."

A different model for understanding brain functions was developed by MacLean and Holden (in Hand, 1984:18-23), termed the "Triune Brain," in which:

> Triune refers to three separate and distinct functional entities composing the brain : the reptilian complex (R-complex), the limbic system, and the relatively massive neocortex. These three portions hold quite different mentalities ... each with its own special abilities, its own view of the world, sense of time and space, memories, and its own motor and other functions.

The functions of each of these three portions of the brain have been summarised as follows:

a. the R-complex controls instinctive needs and drives;

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b. the limbic system controls attitudes, emotions, motivations and prejudices that are not directly linked to basic biological needs;

c. the neocortex controls intellectual and higher cognitive functions such as language and reasoning.

Hand (1984:19) described the relevance of this model to instructional design:

> The R-complex apparently has preference in most situations. That is, if a person is overly cold in a classroom, emotions and quest for knowledge will take a back seat to the need for warmth. The need for sleep will also overcome the neocortex and limbic system. If the R-complex's needs are satisfied, the limbic system then has preference over the neocortex. The hippocampus must be ready to accept new information ... before long-term learning can occur. Finally, if both the R-complex and the limbic system's needs are satisfied, the neocortex can function optimally. The interconnectedness of these three allows the neocortex, at times, to dominate; for reason to predominate over emotional and basic needs.

In summary, findings in neurology have been constructively employed in education and especially in Suggestopaedia. Through a better understanding of brain functions, teaching methods and strategies have been, and may be, developed to facilitate optimal learning. In terms of this research, the effectiveness of the suggestopaedic method lies in its stimulation and integration of all systems of the brain simultaneously; therefore, it stimulates the **whole** person in the teaching/learning situation.

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### 3.2.8 Memory

Suggestopaedia has provided new understanding of the functions of memory as well as specific methods to improve the ability to memorise in the learning situation. Hand (1986:6) supports these findings by stating that when something learned is rehearsed many times in the same way each time, the axonal and dendritic connections become enlarged. This allows more chemical transmission to be emitted into the synapse, making it easier for the message to be passed on. When information is not recalled for a long time, the connection atrophies and forgetting takes place. When a learned item is rehearsed in many different ways, however, the neurons make many different connections, branching the message to several sites of the brain, networking the information and making it more difficult to forget.

This accounts for the enhanced memory abilities which are developed through suggestopaedic teaching. The suggestopaedic method provides stimulating learning environment with the following characteristics:

a. input into all brain systems (vide 3.2.7 -- Whole brain learning);
b. lack of routine which encourages a consistently high interest level;
c. lack of threat to the learner from the teacher or environment;
d. use of suggestopaedic means (vide 3.8).

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### 3.2.9 Cerebral bio-electrical activity

The bio-electrical activity of the brain is measured in cycles per second (cps) and various frequencies predominate during different states of consciousness:

a. Gamma waves are 30 cps and above and are prevalent during excitement and anger;

b. Beta Waves range from 13 to 28 cps and are evident during mental activity, tension and nervousness;

c. Alpha Waves range from 8 to 12 cps and are evident during mental calmness, relaxation and elation;

d. Theta Waves are from 4-6 cps and are prevalent during light sleep, dreamy abstraction, fantasy and vagueness;

e. Delta Waves range from 0,5 to 3 cps and are prevalent during deep sleep and a comatose state.

A definite relationship has been established between brain wave frequencies and ability to memorise. During the pseudopassive stage of suggestopaedic lessons, alpha waves predominate. Lozanov (1978:250) stated that exceptional memory ability is not necessarily a product of strenuous mental bio-electric activity and great effort. It can be achieved in states of concentrated pseudopassiveness with increased alpha rhythm.

Achieving alpha wave dominance in the learning situation should not be viewed as an element in isolation, but the result of a combination of all aspects of the suggestopaedic method. Botha (1986:86) stated that a combination of all the suggestive elements

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in Suggestopaedia orchestrated in harmony with one another create the right suggestive atmosphere for exceptional memory ability to develop. "The contribution of the alpha state must, therefore, be seen as important so far as it is part of the relaxed, tension-free, suggestive and joyful atmosphere" (ibid.).

### 3.2.10 Optimising teaching

Educational theorists have stressed the importance of the relationship between the learner and the environment. Caskey (1980:39) stated:

> From Dewey to the most current application of Piaget, it is concluded that the child acts on the environment and that what the environment is like determines whether cognitive processes will be delayed or enhanced. The child acts on the environment through physical and sensory interaction, experimenting with objects, and experiencing persons and setting.

Although a stimulating environment is a pre-requisite for the efficient functioning of the brain (cf. Lozanov 1978:256-257), this condition is not always met in the learning situation. Unfortunately, the learner may suffer negative effects due to the brain being forced to function in an uncharacteristic way. Lozanov (1978:253) described these effects as didactogeny, or school neurosis, which may occur in two different forms:

a. overt didactogeny -- this occurs when learners are harassed and oppressed by the teacher to such an extent that a physician's intervention becomes necessary;

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b. covert didactogeny -- this is far more subtle and widespread than overt didactogeny. It is a result of both teachers and the organizers of public educational systems not having a knowledge of Suggestology. This results in accepting the social norm that "knowledge is not easily come by" and results in lack of self-confidence on the part of the learner, the necessity for endless, senseless repetitions, unnecessary analysing of subject-matter and poor results. Covert didactogeny is created by the teacher's requirements, by curricula, and by parents' fears for their children's future. "Getting rid of covert didactogeny means getting rid of the social suggestive norm which has been accepted in regard to the restricted capacities of children making their entry into school life."

Botha (1986:88-89) provides examples of how didactogeny may occur in the classroom situation:

a. while all the brain systems operate as a functional unity, teaching is often directed towards one processing mode (cf. Lewis, 1987:48);

b. it is known that the analytical and synthetic activities operate simultaneously (cf. Hand, 1986:7), yet subjects are often studied in isolation, or the whole is studied without examining the constituent parts;

c. although learning processes take place on both the conscious and paraconscious levels simultaneously, students are often expected to assimilate and automate material in a strictly conscious and reasoning (cognitive) manner;

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d. by providing periodic "breaks" from learning for relaxation and joking, teachers reinforce the suggestion that learning is difficult and that fatigue and displeasure are fully justified;

e. going to the opposite extreme and giving unqualified freedom in the learning situation does not necessarily remove the fear of learning.

Suggestopaedia positively provides means for the removal of most causes of didactogeny from the learning environment, with the following characteristics being evident (Lozanov 1978:257-258):

i. the system always involves tapping the reserves of the student's memory and intellectual activity, his creativity and, in general, his whole personality. There can be no Suggestopaedia unless the complex reserves have been tapped;

ii. the process of instruction is invariably accompanied by an atmosphere that produces an effect of relaxation or, at least, of no fatigue. There is no Suggestopaedia when students become tired;

iii. suggestopaedic training [learning] is always a pleasant experience;

iv. [it has a positive effect educationally], in that it softens the aggressive trends in the student and helps him in the process of social adaptation;

v. it has a marked psychoprophylactic and psychotherapeutic effect in cases of functional disturbances or of functional components of organic diseases. It could [also] be used as psychotherapy-through-learning.

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### 3.2.11 The suggestopaedic teacher

From the description of the suggestopaedic learning process, it is clear that the suggestopaedic teacher needs to receive specialised training in the method. Prichard and Taylor (in Botha, 1986:91) emphasise the following prerequisite characteristics of the suggestopaedic teacher:

a. love;
b. mastery of fundamentals;
c. willingness to experiment;
d. organisation.

The following specific characteristics are also defined by Prichard and Taylor (in Botha, 1986:91-92):

i. recognition of the mind's capabilities;
ii. the realisation that the goal of teaching is to unfold these capabilities;
iii. identification of the method to reach the goal;
iv. development of personal commitment to goal and method;
v. recognition of and knowledge of how to deal with barriers to learning (vide 3.7.6);
vi. proficiency in working with suggestion in the classroom in order to implant new beliefs in learners.

Botha (1986:92) states that the requirements for a suggestopaedic teacher are demanding and that the most basic requirements are an attitude of love and caring for the learners as well as a belief in the fact that the brain has relatively unlimited reserves of memory and ability. Dhority (1984:2-3) stated that the task of the teacher is " ... firstly one of becoming aware of ourselves

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as potent carriers of multitudinous suggestions, and secondly, to transform and align our suggestive impact in order to be congruent with the purposes we wish to serve."

### 3.2.12 Role of the paraconscious

The role of the paraconscious is central to suggestopaedic teaching and Lozanov (1978:74) defined the term as follows:

> The term paraconscious ... covers: all automatic or secondary automated activities; unconscious automated elements in the field of conscious mental activity; subsensory (subliminal) stimuli; peripheral (marginal) perceptions; most of the emotional stimuli; intuitive creativity; the second plane of the communicative process; a considerable part of the processed information in the process of conditioning, associating, coding and symbolizing; and a number of unconscious interrelations which have informational, algorhythmical and reprogramming effects on the personality.

Lozanov (1978) asserted that conscious functions of the mind formed only a part of man's mental processes. Botha (1986:370) used the analogy of an iceberg to illustrate this, with conscious functions represented by the tip. Most of man's reserve capacities lie in the realm of the paraconscious, corresponding with the greater portion of the iceberg which is not visible. The purpose of Suggestopaedia is to tap into this portion of the personality and release the reserve capacities of the learner. Suggestopaedia has as its basis the global, holistic view of the personality and stresses the importance of involving all systems of the brain (both conscious and paraconscious) and central nervous system in learning.

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The two premises of Suggestopaedia, namely the relatively unlimited potential of the brain and the under-utilisation of the brain (vide 3.2.2.1 and 3.2.2.2) are closely linked to an understanding of the paraconscious functions of the personality. By teaching in accordance with anti-suggestive barriers and orchestrating all signals directed towards the learner, both on the conscious and paraconscious levels, the reserve capacities may be released.

The paraconscious therefore refers to all the perceptions, both conscious and unconscious, which are perceived through the brain and central nervous system, as well as all automated functions of the personality. Experimental research (Lozanov, 1978:94) has shown that although a learner may not always be consciously aware of these signals, they nevertheless exert a strong influence on mental and physiological aspects of the personality.

The paraconscious corresponds with right-brain functions as it does not reason when perceiving negative (or positive) suggestions; however, it operates in accordance with such perceptions. The paraconscious does not make comparisons or have critical faculties, but simply reacts to impressions which pass through the anti-suggestive barriers (Botha 1986:70). The conscious mind, which corresponds to left-brain function with its critical and logical functions, protects the paraconscious by means of anti-suggestive barriers which act as shields or filters when the person perceives something contrary to an established belief system (vide section 3.2.6 -- Barriers to learning).

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Lozanov (1978:105-106) produced experimental evidence which showed that automated activities handled by the paraconscious are carried out with few mistakes and the minimum loss of energy. It is for this reason that the role of the paraconscious is emphasised in suggestopaedic teaching. The rate of learning may be accelerated if positive suggestions are able to reach the paraconscious without being inhibited by the anti-suggestive barriers. In this way the conscious and paraconscious function in unison (cf. Caskey, 1980:31). The protective role of the anti-suggestive barriers is not denied or negated in suggestopaedic teaching, but these barriers are adjusted in accordance with a more realistic view of learning ability.

## 3.3 THE ORIGINAL SIX PRINCIPLES OF SUGGESTOPAEDIA

Lozanov (1978:179-198) named six elements as the main stimuli of the paraconscious mental reactions. These elements were later condensed into three principles. The original six principles are as follows:

### 3.3.1 Authority

Lozanov (1978:187-200) demonstrated through numerous experiments that information perceived by the learner to be originating from an authoritative source improved memory and receptivity to learning and distinguished between **authority** and **authoritarianism**. In Suggestopaedia, authority stands for the "non-directive prestige which by indirect ways creates an atmosphere of confidence and intuitive desire to follow the set example. Guarantees of the reliability of the information carried by such kind of authority are associated, coded and symbolized in it" (ibid.).

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In suggestopaedic teaching, this is achieved through a combination of the teacher, who is introduced to the learners as a person of authority and expertise, and the teaching environment. This results in enhanced learning ability, although learners are not always consciously aware of this effect at the time of learning.

### 3.3.2 Infantilisation

The infantilisation used in suggestopaedic teaching is not to be confused with Freudian theory or age regression. It refers to the state of calm receptivity in children, characterised by spontaneity and an eagerness to learn. Botha (1986:111) stated that infantilisation is closely related to authority and Lozanov (1978:191) defined it as a response of respect, inspiration and confidence by the learner which considerably increases perception, memory and creativity. "Through infantilization, perception, memorization and creative imagination seem to return, to some extent, to the more favourable level of the earlier age periods" (ibid.).

Infantilisation is achieved in the suggestopaedic environment through role-play, games, songs and the creation of fictitious biographies (Lozanov, 1978:192).

### 3.3.3 Double-planeness

Lozanov (1978:193) referred to double-planeness as the enormous stream of diverse messages emitted from or perceived by the personality, signals which often possess great information value for the receiver. Usually this second (unconscious) plane in behaviour is the source of the intuitive impressions which

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form many of our attitudes towards people and situations but are often incomprehensible even to ourselves.

Lozanov (ibid.) stressed the importance of the teacher mastering behaviour on this second level in order to ensure a quick build-up of authority and the suggestive connection, which in turn would create conditions for tapping into the reserve capacities of the paraconscious. The suggestopaedic environment is deliberately structured to communicate to the learner on both levels.

### 3.3.4 Intonation

Lozanov considered intonation to be one of the elements of double-plane behaviour. It consists of giving different nuances to the voice. This creates expectancy in the learner in order to convey the significance of what is being said. He (1978:195-195) stated:

> ...intonation can be regarded not so much as external richness of tone, but as an expression of internal psychological content. Internal intonation, import and an atmosphere of expectation can also be created by some hardly noticeable external sound variation. Very often, a pause is richer in content than the effective sound shape of suggestive speech. Intonation, however, is not absolutely necessary to achieve high suggestive results. It only facilitates the suggestive process.

### 3.3.5 Rhythm

Lozanov (1978:196) stated:

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> Rhythm is a basic biological principle, a reflection of the rhythms in nature ... Rhythms have considerably greater effect when they are full of suggestive import, when they act with more than purely physical qualities, and are signals of authority and purposefulness of action.

Schuster and Borden (in Botha, 1986:120-121) demonstrated experimentally that the synchronisation of music and breathing in the suggestopaedic environment had a significantly positive effect on memorisation of material compared with teaching not containing these elements. Bancroft (in Botha, 1986:121), reported that Lozanov and his team of suggestopaedic teachers later abandoned the deep, rhythmic breathing because the music automatically slowed down the breathing without any special attention being given to it.

Caskey (1980:41) attributed the effects of rhythm and music to the following factors:

a. it is a non-specific mental activity which activates the reserves of the mind;

b. music reaches the unconscious easily and evokes feelings which can be used to create an appropriate learning atmosphere as well to convey or emphasise learning material;

c. music and rhythm can have a relaxing effect;

d. music and rhythm play an important role in the bilateral input of material into both hemispheres of the brain;

e. music has cultural, creative and dramatic value apart from its relaxing and attention enhancing qualities.

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### 3.3.6 Concert-pseudopassivity

Botha (1986:122) stated that the aim of the concert sessions in suggestopaedic teaching was to " ... involve the student's whole brain by creating a relaxed atmosphere devoid of any fear, by stimulating the person mentally as well as emotionally ... consciously as well as paraconsciously ... and to release the reserve potentials [of the brain to enhance learning]."

Lozanov (1978:197-198) commented that during childhood new things are learned easily and with little strain, with memorisation being an unconscious, spontaneous process. Through misguided teaching however, the natural mechanism of memorisation could become distorted through the incorrectly understood idea that "everything can be acquired through work." This resulted in extreme effort being applied to memorisation, which in turn caused rapid fatigue and diminished memory capacities. This state of physical "attentiveness" has often been mistaken for mental alertness.

In suggestopaedic teaching, a passivity is created in the learner similar to children's passive perception and memorisation. This facilitates hypermnesia "and liberates the intellectual activity to operate without any disturbing influences" (Lozanov 1978:198). The outward passivity is an expression of inward alertness, resulting in minimal use of physical energy and minimising or even eliminating fatigue.

## 3.4 THE THREE PRINCIPLES OF SUGGESTOPAEDIA

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### 3.4.1 Joy, absence of fear and anxiety

Lozanov (1978:258) reflected that in conventional learning conditions, if this principle is not observed, a great deal of anxiety accompanies the educational process with the whole body straining to help the brain learn. Dhority (1984: 2-6, 2-7) stated that the joy referred to by Lozanov means the spontaneous pleasure and delight which accompanies authentic learning. It results from the experience of new understanding, new competence and self-esteem which occur in a context of "calmness, steadiness, inner confidence and trust." Joy does not mean giving a pleasant veneer to the learning experience, but springs from the easy assimilation of the material and the ease with which it is used in practice.

### 3.4.2 Simultaneous use of conscious and paraconscious

This principle (Lozanov, 1978:259) requires the learning environment to be organised in a way which brings both the conscious and paraconscious functions of the learner into play. This implies the deliberate integration of the two brain hemispheres as well as all brain systems of the learner in the process of instruction. By doing this, the learning process comes "closer to the regular, natural, psychological and physiological make-up of the [learner]."

Lozanov does not deny that both conscious and paraconscious functions are used in non-suggestopaedic learning situations. However, the suggestopaedic system presents information to the learner in an indivisible global unity, taking conscious and paraconscious functions into account. Van der Vyver (in Botha 1986:107) names factors which play a role in the involvement of

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both the conscious and paraconscious:

a. the extent to which verbal communication is accompanied by gestures, facial expressions, body language, clothing, tone of voice or intonation, et cetera;

b. the presence of suggestions inherent in both what is being said and also what is not being said;

c. the extent to which symbols, metaphors, jokes and parables are used in the communication process;

d. the environment in which the communication is taking place -- it is a fact that the physical environment can influence the attitude of people towards themselves and others quite significantly.

The implication of this principle for the teacher is that all levels of communication in the learning environment have to be congruent.

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### 3.4.3 The suggestive link

The principle of "the suggestive link on the level of the reserve complex" (Lozanov, 1978:260-261), requires that the teaching process is structured in such a way that mutual relationships, similar to those existing in group psychotherapy, are created. "The level of the suggestive link is measured by the degree to which the reserves of the student have been tapped."

In order to facilitate this suggestive link, which is crucial to the effectiveness of Suggestopaedia, all the principles of Suggestopaedia have to be simultaneously combined. If one or

more are used in isolation, the old social norm of "work being difficult" will be reinforced due to mixing old didactic practices with those of Suggestopaedia. Lozanov (1978:261) summarised this by stating that "the observance of the three principles simultaneously, in every moment of the educational process, makes learning joyful and easy and leads to the tapping of complex reserves. Botha (1986:108) noted five elements contributing to the establishment of the suggestive link:

a. a positive and supportive attitude [towards the learners];

b. trust and positive expectations in relation to the students abilities;

c. absence of destructive criticism;

d. de-emphasis of errors;

e. encouragement of active participation in communicative acts;

f. trust in the ability of the teacher.

An important factor in the process of establishing the suggestive link is to overcome the three barriers to learning (vide 3.7.6).

## 3.5 MEANS OF SUGGESTOPAEDIA

The principles of Suggestopaedia are applied using three specific means: psychological, didactic and artistic. Lozanov (1978:265) stated:

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> The Suggestopedic means, like the Suggestopedic principles, should not be applied independently. At each stage of the educational process, one specific means may prevail, but always in close connection with the other means. Therefore, we can speak both of the unity of the three Suggestopedic principles and of the unity of the three groups of means by which these principles are observed.

The **psychological** means require that the teacher has the theoretical and practical training to make use of the suggestopaedic principles in the teaching situation. The teacher should know how to teach students to teach themselves. This includes being aware of nuances of concentration and perception in the learner and understanding the effects of different stimuli on the personality.

The **didactic** means concern the way in which the suggestopaedic method is structured in the classroom. These include the materials, aids, various teaching techniques, conducting concert sessions and developing group dynamics.

The **artistic** means of Suggestopaedia bring a special kind of liberating-stimulating didactic art (music, literature, acting, etc.) into the teaching and learning process. These are not separate stages in the process of learning, but are built into the contents of the lesson.

Through artistic means, a pleasant atmosphere is created which facilitates the reception, memorisation and understanding of the information presented in the lessons. They also enhance the emotional impetus of the learning situation, the suggestive link between teacher-learner and learner-learner, the attitude of the individual towards learning, as well as the motivation and

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expectations of the learners (Lozanov 1978:262). The arts have a high emotional content which stimulates the limbic system and enhances memory and retention (Botha, 1986:123).

The three suggestopaedic means are translated into classroom practice by means of the following activities and effects and are presented below in alphabetical order.

### 3.5.1 Active concert (or first concert)

The active concert in suggestopaedic language teaching is a ritual accompanied by music from the classical period. The students relax in their seats with scripts in front of them. After the music has been playing for a few moments, the teacher begins to read the text slowly, with the same dynamic variations and rhythm as the music. The students follow the text and during pauses in the reading have time to glance at the opposite page where the translation of the text is written (in language courses). It is a very solemn part of the learning cycle which stimulates the brain globally (Botha, 1986:126-127).

The active concert has been omitted from the guitar method as it does not have a script as the central source of information for students. The main body of music-related information comprising the syllabus is conveyed to the learner through the teacher, teaching aids and other learning activities. The flexibility of the suggestopaedic method allows for the adaptation and modification of different elements to suit the needs of a particular subject. In East Germany, for example, the two concert sessions have been condensed into one session.

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### 3.5.2 Big picture

Lozanov (1978:278) stated that " ... material for each lesson must be given in large portions and the theme of each lesson must be complete and given globally." The implies that material must be communicative and presented in meaningful aggregates.

This element of the suggestopaedic learning situation contrasts with conventional teaching in that information is not presented to the learner in a step-by-step or linear pattern. Lessons are structured to present general themes and principles from which smaller units of knowledge may be derived. The learner has the advantage of knowing in advance about the entire body of knowledge to be learned. This provides a measure of control over the learning process as well as a sense of direction for the learner. In terms of the triune brain theory, the R-Complex is subdued when the big picture is presented, increasing the learner's sense of security and allowing the higher cortical functions to operate more fully (vide 3.2.7 -- Whole brain learning).

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In the guitar method, the big picture is presented to learners in two ways: the structure of the entire course is shown initially so that learners know what to expect in terms of content and are able to gauge their own progress. Secondly, all aspects of the content, e.g. the stave, the guitar fretboard, rhythmic values, etc., are taught globally and thematically.

### 3.5.3 Defocused learning

The suggestopaedic lesson includes many elements of learning which are defocused, or non-directed. Defocused learning is brought

about through exposing learners to activities and environmental influences which affect learning but are not the central focus of attention as in the conventional classroom situation. Games, peripheral input (vide 3.8.12) and concert sessions form part of this technique. Winkler (1985:4-12) illustrates the effect of defocusing attention in recorder teaching:

> Sometimes a pupil has practised a work thoroughly and still always stumbles over a particular difficult place, even though that too has been really well practised. The pupil should then be told that he must think very hard about something else while he plays a piece ... [and] nearly always the difficult part of the piece will be played without any trouble.

Although this example refers to a remedial measure, it is included in the suggestopaedic set-up as a characteristic element which facilitates reduction of anxiety in the learning situation (cf. Scholes, 1970:625). In terms of the triune brain theory (vide 3.2.7 -- Whole brain learning), defocused learning is effective because the R-Complex is not under threat and the higher cognitive functions are able to operate more fully.

Many games and activities are included in the guitar method. The learners will not always recognise them as having value in learning to play the instrument, but they constitute defocused learning. When specific knowledge is required, learners are able to draw on information which has been learned paraconsciously through learning activities. An example of this is the song "A B C D E F G ," which is sung to the tune of "Twinkle, Twinkle, Little Star." Class members throw bean-bags to one another as they sing and they learn the following as they enjoy this "fun" element: names of the letters of the musical alphabet backwards

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and forwards, right- and left-hand co-ordination, transposing vocally up by semi-tones (the musical accompaniment is recorded in the twelve major keys) and aural development through singing together and listening to each other. All these activities occur without the learner's conscious awareness of the specifics of what is being learned.

### 3.5.4 Feedback, error correction and homework

Lozanov (1978:273), commenting on suggestopaedic language teaching, stated that mistakes should not be corrected immediately by the teacher, but situations should be created where the learner has the opportunity to repeat similar learning activities in different settings. The point of this is that " ... students should never be made to feel embarrassed by the mistakes they make. That is why the correction of mistakes is considered one of the most important things in the art of giving suggestopaedic instruction (vide 3.8.9)."

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The suggestopaedic set-up provides a learning environment which has many opportunities to correct errors or reinforce correct responses without causing a learner to feel self-conscious. Caskey (1980:49) stated:

> Students are encouraged and complimented in a positive and hopeful manner. If mistakes are made, they are corrected in a quiet and non-critical way.

An important aspect of any learning situation is providing feedback to learners in order to correct mistakes and modify future learning behaviour. Skinner (1968:16-17) observed that in

conventional classroom teaching, pupils' answers were generally given a low frequency of reinforcement. Although this was through no fault of the teacher, who could not possibly reinforce every correct answer given by all pupils, it resulted in learning material being insufficiently mastered (vide 3.8.8). This problem is overcome in the guitar method by providing a learning environment in which material becomes familiarised through practising in many different ways and with more repetitions than in conventional teaching (vide 3.8.9). Very often in group teaching, learners progress at different rates, resulting in boredom for the advanced and frustration for the slower learner. In the suggestopaedic guitar method, all participants have the opportunity to teach and learn from each other, no matter what their rate of progress. This changes the teacher's role into a facilitator, and learners all participate in the teaching process.

In suggestopaedic language courses, the learners are asked to do no homework except read through the script once before retiring for the night and once immediately on awakening (Lozanov 1978:272). This has a psychological advantage for the learner, as it eliminates the stress associated with homework. It also ensures that learning only takes place in a positive environment with the correct reinforcement provided by the teacher. The intensity as well as length of the course, ensures that sufficient work is covered in class to warrant omitting homework. No homework is required in the guitar method, where opportunities for correct responses are provided by supervised instruction, listening to other pupils' responses and use of the Guitar Trainer (vide Appendix F). Due to the intense nature of the guitar

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course, it can be expected that learners will have painful fingertips after a few hours of playing the guitar and therefore extra work at home is not required. With a manual skill such as playing the guitar, there is also the danger of incorrect practising which could reinforce bad habits of posture and technique. This is another reason for not prescribing homework.

### 3.5.5 Fictitious biographies

This element of the suggestopaedic language course is, amongst others, a combination of infantilisation and defocused learning. Each student assumes a new biography and may explore his/her new identity without fear or threat to the "self." Botha (1986:138) pointed out that taking on a new identity facilitates infantilisation because the learner student "feels free and uninhibited, willing to play, dare and explore behind this new identity which also protects the ego."

This is particularly relevant to the guitar course, where students may feel self-conscious about performing in front of others. Mistakes in playing the instrument are deflected onto their new identity, allowing them to develop musically and technically without fear of criticism.

### 3.5.6 First day of a course

The first day of a course serves an important function in suggestopaedic teaching. It is at this time first impressions are being formed, attitudes and beliefs being confirmed or modified and expectations raised or lowered. These processes go

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on to some degree all the time, but it is during the opening moments that conditioned attitudes will be most amenable to change, since they have not yet been confirmed by reality. Once they are set, the experiences to follow are likely to become variations on fixed attitudes, unconsciously locked away out of reach of most conscious attempts teachers use to motivate students (Dhority, 1984:7-2).

Botha (1986:137) stated that on the first day of the course, the head of the institution addresses the students. The authority of the teacher and the methods to be used is established for the students and expectations about the course are raised. It is at this point that the suggestion-desuggestion process begins, and will continue throughout the course.

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### 3.5.7 The Hawthorne effect

The Hawthorne Effect is named after an experiment conducted in the Hawthorne, Illinois Western Electric Plant during the 1920's and the aim was to determine the effects of different forms of illumination in the factory. It was discovered that merely being the object of special attention through participating in an experiment increased the productivity of workers. This effect was observed regardless of the experimental treatment level to which workers were assigned. The Hawthorne Effect therefore accounts for unanticipated but beneficial results in experimental situations. The belief on the part of the experimental subject that certain treatment will be beneficial, will exert a positive effect on performance (Prichard and Taylor, 1980:31). Prichard and Taylor (1980:31-32) stated:

> The Hawthorne Effect occurs after students generate more enthusiasm and interest as a result of changes in instructional routine. Such changes include not only the new instructional activities but also the manner by which the teacher shows interest and caring as he or she enthusiastically tries out something new. If the class members go as far as to attach power to the new methodology (whatever it is) the Hawthorne effect is maximised ... The Hawthorne Effect promotes the belief that the methods being used (the learning situation) plays a strong part in helping achieve that extended potential.

### 3.5.8 Imagery

Russell (1979:110) defined imagery as "... a sensory-type experience in the mind without an actual corresponding situation providing the immediate sense stimulus."

The value of imagery in teaching is verified by the following factors:

-- research confirms that most people possess the ability to visualise and form images;
-- visual images are generally much better remembered than words;
-- studies show that imagery is most effective when it is as vivid and interactive as possible;
-- the use of imagery improves the memory of people who consider themselves both weak or strong in visualisation (Russell 1979:110-121)

Although imagery is also used to enhance relaxation in suggestopaedic teaching, it is obviously not limited to this area only. It is known that mainly the same neural connections are

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formed in the brain through imaging as through actual experience (Botha, 1990:2). This powerful ability of the brain may be exploited in the learning situation to the learner's advantage. In Suggestopaedia it is used, for example, to anchor the learner in a positive past learning experience with related affective responses as a resource for facilitating effective learning in the current situation (vide appendix K -- Early pleasant learning experience).

This aspect of the suggestopaedic methodology is particularly relevant to guitar instruction, as the guitar is an instrument without visual cues to help the learner find notes with ease (vide section 1.2.1). Russell (1979:11) cites evidence which affirms that everyone possesses varying degrees of imaging ability and this plays an important function in memory. Further research may reveal the extent to which the "natural" ability to visualise influences musical talent and specifically the ability to sight-read on the guitar. Provost (1981:21) noted that the ability to visualise was a common practice amongst concert performers and a necessary skill for guitarists to develop. He stated that "when visualising you will always be involved [with] and aware of all the aspects necessary to make a good performance."

In the Suggestopaedia-based guitar method, imagery is also used for the purpose of revision, therefore reducing or eliminating the need for repetitive "drill" in the subject matter. Participants are invited to "see" (imagine) themselves involved with the learning material, e.g. walking up and down a large representation of a piano keyboard or performing in front of appreciative audiences. These exercises have the objective of internalising

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subject material and overcoming anxieties associated with performing in public. During periods of imaging, learners also become more aware of their bodies through relaxation and are able to exert a measure of control over physical tension -- an important aspect of performance psychology. Hand (in Botha, 1986:161) stated:

> Haber (1970) and Franken and Rowland (1979) have found that the picture memory of humans is remarkably efficient. There is tremendously large storage capacity for pictorial representations and, therefore, visual context through which to associate other items for recall. While most picture memory loses detail, the meaning or sense of the representation is retained, with enough of the pattern to reconstruct most of the main elements portrayed in the picture.

Imagery is strongly linked to music, as music facilitates the flow of mental imagery (Prichard and Taylor 1980:33).

### 3.5.9 Massive, rich and varied input

**Massive** refers to the fact that much more information is supplied to the learner than is conventionally expected, reinforcing the belief in learners that they are capable of perceiving and processing larger quantities of information. **Rich** refers to the many types of resources and activities that are used in suggestopaedic classes, relating directly to lessons but also providing a rich background. **Varied** refers to the structure of lessons, in which a constant expectancy is generated in learners through the introduction of different elements (teaching aids, plays, games etc.), thus maintaining the learners' interest and obviating the boredom associated with predictable lesson

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structures. Massive, rich and varied input is achieved in the guitar course through the use of the Guitar Trainer (vide appendix F), peripheral stimuli (cf. Botha, 1986:140), music (vide 3.8.10) and other **means** (cf. Russell, 1979:87).

The environment in which the guitar method is taught fulfills these three criteria through the use of music, peripherals, multi-sensory input and total physical involvement in the learning process.

### 3.5.10 Metaphor and songs

In suggestopaedic teaching, metaphor is used as a vehicle for conveying messages to the learner on both the conscious and paraconscious levels. Stories, songs and plays are used to achieve this aim.

In the Suggestopaedia-based guitar course, stories and symbols enrich the musical input in the lessons and integrate brain functions. At the beginning of the course, each learner is given a golden key, symbolising what is going to be learned, i.e. the course represents a key that will unlock the knowledge of the guitar. Metaphor is also closely linked with imagery and stories are chosen which will stimulate the brain globally.

### 3.5.11 Music

Music is central to suggestopaedic teaching and performs a number of important functions. Lehmann and Gassner-Roberts (1988:3) summarised the importance of music in the suggestopaedic teaching context:

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> ... music has an ideal combination of cognitive, affective and psychomotor elements which stimulate and activate the [paraconscious] reserves of the learner so that these reserves can then be utilized in ... learning behaviour, thus improving ... mental capacity. Music ... should enrich the learner internally, unlock his/her personality ... and prepare him/her for learning processes.

Miele and Racle (in Botha 1986:148-149) noted the following attributes of music in the suggestopaedic class:

a. music relaxes the listener in the concert-like atmosphere;

b. it creates a special state of receptivity with improved concentration which promotes infantilisation;

c. it "pushes" the lesson material into areas of peripheral perception;

d. well-played and well-reproduced music has authority which helps to decrease moral and physical tensions;

e. music has a placebo effect which leads to positive expectations.

In the suggestopaedic guitar course, music occupies a unique position in that the positive effects of music are used to teach a musical instrument. Music is therefore used on six levels:

i. to create an aesthetically pleasing learning environment which fosters positive feelings in the learner and lowers barriers to learning;

ii. to facilitate learning factual information in the concert sessions by its stimulating effect on the reserve capacities of the brain;

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iii. as background music during group work and an aid to developing music appreciation;

iv. for performing on the guitar.

v. for learning subject-material;

vi. for aural development (singing).

### 3.5.12 Passive concert (or Second Concert)

The second concert forms part of the session phase of the suggestopaedic cycle (vide 3.6). Slow movements of baroque compositions with rhythms of approximately sixty beats per minute are played. Class members relax in their chairs, with their eyes closed if they wish, and the teacher reads the lesson content with appropriate voice intonations.

This concert session is referred to as the pseudopassive phase. Although learners are physically relaxed, they are mentally alert and in a similar frame of mind as they would be when attending a concert. Learners assume a comfortable posture, their breathing becomes regular and they are encouraged not to think of anything specific. In this phase learning takes place in a defocused way and occurs effortlessly and effectively. Learners are able to form images associated with the material being read without having to focus on details.

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Lozanov (1978:198) stated:

> Such passiveness facilitates hypermnesia and liberates the intellectual activity to operate without any disturbing strain ... it is an expression of internal superactivity, accompanied by the economising of energy. That is why in educational Suggestopaedic courses, the fatigue experienced is considerably less than the norm and quite often does not exist at all. Therefore, passiveness and infantilization, in the sense they are used here, mean liberation from the parasitic supplementary activities which are unnecessary for the process of memorization itself.

The second concert incorporates a number of different suggestopaedic means:

a. massive input (vide 3.5.2);

b. defocused learning (vide 3.5.3) and peripheral stimuli (vide 3.5.12);

c. imagery (vide 3.5.8)

d. music (vide 3.5.10);

e. relaxation (vide 3.5.15);

f. rituals (3.5.16);

g. venue (vide 3.5.18);

(cf. Botha 1986:127-133).

The Suggestopaedia-based guitar method does not have a script as do the language courses and the second concert sessions centre around revision of the syllabus. A powerful suggestive tool incorporated into the Second Concert phase is anchoring. Certain phrases or words are marked through intonation as "anchors" for later association with the purpose of linking a verbal or other stimulus to a particular experience
(cf. Dhority, 1984: 6-11 - 6-12).

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### 3.5.13 Peripheral stimuli

Lozanov (1978:99) demonstrated experimentally that " ... high percentages of peripheral perceptions are apprehended, without loss of energy, and that they extend the scope of the assimilated and automated material in the long-term memory."

In the suggestopaedic learning environment, peripheral stimuli in the form of syllabus-related posters and pictures reinforce subject-matter. Visual peripheral stimuli are able to stimulate the brain globally by being designed for aesthetic appeal with different colours and shapes. They contribute to the playful atmosphere in the suggestopaedic learning environment and are an important part of defocused learning. Auditory peripheral stimuli include pre-recorded background music which is played during class activities and Second Concert sessions.

### 3.5.14 The Pygmalion Effect

The phenomenon of realising the expectations of significant people in the learning environment and life in general, is known as the Pygmalion Effect. Rosenthal and Jacobson (1968) conducted experiments which demonstrated that learners tend to achieve in accordance with the expectations of teachers.

This effect is incorporated into the suggestopaedic method by the teacher who conveys positive expectations to learners regarding their abilities. This is done through body language, voice intonation, language use, affirming statements and lack of criticism.

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The Pygmalion Effect occurs only where the learner accepts the positive expectation of the teacher. It is therefore imperative that this is done with sincerity and a genuine concern for the growth of the learner (vide 3.2.11 -- The suggestopaedic teacher).

### 3.5.15 Relaxation

The deliberate fostering of a relaxed mental and physical state in the learner in suggestopaedic teaching is based on research which has demonstrated that it enhances retention of information (Botha 1986:150-154).

The reduction or elimination of stress and anxiety in the learning environment helps overcome anti-suggestive barriers.
Relaxation is achieved through physical exercises, breathing exercises, mental relaxation, music and an enjoyable learning environment.

This aspect of the methodology is particularly relevant to guitar instruction as a lot of stress and anxiety is associated with playing the instrument in public. By structuring a relaxed learning environment, these anxieties may be overcome in the learner (vide 3.5.11 -- Second Concert; 3.5.16 -- Rituals, and 3.2.9 -- Cerebral bio-electrical Activity).

### 3.5.16 Rituals

In terms of the triune brain theory (vide 3.2.7), the R-complex, which controls basic drives and emotions, will dominate the limbic system and neo-cortex in situations where needs such as security and hunger are not satisfied. Where this occurs, the learner

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will be unable to participate fully in the learning process, resulting in under-achievement of potential. For this reason the suggestopaedic learning environment is structured to cater for the needs of the R-complex so that the higher cortical functions are able to function fully. This is done through removing all threats, fears, stresses, negative expectations and anxieties, thus providing a secure, happy and joyful learning environment.

Concert sessions, games, activities and music are the ritualistic factors which satisfy the needs of the R-complex and take place in the suggestopaedic venue. Lozanov (in Botha 1986:134) stated:

> The conviction that the new material which is to be learned will be assimilated, become automatic and creatively processed without strain or fatigue, is suggested by the weight and solemnity given to the carrying out of this session.

This refers to the Concert Sessions which are strongly ritualistic.

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### 3.5.17 Snowball Effect

Prichard and Taylor (1980:33) stated:

> This suggestive effect occurs after accelerated learning begins to occur among some members of the class. Once a few students experience increased ease and speed of learning, they also begin to accept the reality of their extended abilities -- which in turn facilitates even greater accomplishment.

This effect has been noted to operate not only in the individual, but in the group as well. A learner who has particularly strong anti-suggestive barriers becomes convinced of his/her own abilities when he/she sees fellow-learners achieving. It is

usually through teamwork and group activities, powerful and helpful sources of learning into which teachers rarely tap, that the Snowball Effect is facilitated.

The Suggestopaedia-based guitar method is structured around group work in order to develop a strong bond between class members that will bring about the Snowball Effect.

### 3.5.18 Venue

Suggestopaedia incorporates certain means because they satisfy the ritualistic needs of the R-complex (vide 3.5.16 -- Rituals). They facilitate the principle of authority (vide 3.3.1 - Authority) as well as an aesthetically pleasing learning environment which fosters positive expectations in the learner (vide 3.5.14 - Pygmalion Effect).

The suggestopaedic venue reinforces these means and principles and is therefore different from conventional classrooms. Botha (1986:144) stated that conventional classrooms often evoke negative associations in students. The suggestopaedic venue is designed to incorporate the three basic principles of Suggestopaedia and to desuggest suppressive and negative beliefs. The homely, lounge-like appearance of the venue desuggests that unpleasant, cumbersome learning is going to take place.

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## 3.6 SUGGESTOPAEDIC RESEARCH IN SOUTHERN AFRICA

Numerous experiments in the application of suggestopaedic principles in the teaching context have been carried out in Southern Africa. A summary of this research appears in appendix N.

## 3.7 SUMMARY

This chapter presented an outline of the history and development of suggestopaedic theory. The premises and principles of Suggestopaedia were discussed and the three barriers to learning defined. The findings of recent brain research were discussed in terms of education and were related to suggestopaedic theory.

Two forms of didactogeny (school induced neurosis) and their implications were discussed, and the role of the suggestopaedic teacher was defined. The function of the paraconscious in learning was described and a comprehensive summary of the suggestopaedic means outlined with reference to guitar instruction.

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# CHAPTER FOUR

# PROCEDURES FOLLOWED IN CARRYING OUT THE SUGGESTOPAEDIA-BASED GUITAR TEACHING EXPERIMENT

## 4.1 INTRODUCTION

This chapter describes the procedure followed for conducting the Suggestopaedia-based guitar teaching experiment. It contains a review of the experimental design, an overview of the time structure used for the experiment, the selection of subjects and the limitations of the experiment. The teaching method is discussed and a description of the first day is given, as well as summaries of subsequent days of the experiment. The venue, measuring instruments and evaluation procedures are described and the findings graphically represented. The findings are interpreted in terms of the original quantitative and qualitative components.

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## 4.2 EXPERIMENTAL DESIGN

The experiment took the form of a **qualitative process evaluation, with specific attention to feedback from key informants.** A small quantitative component was included in the evaluation, and the experimental subjects, therefore, functioned in two separate roles:

a. as beginner guitar students without previous knowledge of the instrument;

b. as evaluators of the entire course from a didactic perspective.

Three types of data were obtained in order to evaluate these two areas:

a. general musical knowledge: subjects completed pre- and post-tests consisting of factual and conceptual knowledge from the syllabus (vide appendix B, C and D). In these tests, subjects were regarded as beginner guitarists and **not** key informants;

b. attitudes towards music and playing the guitar: subjects answered a series of YES/NO questions which reflected attitudes, opinions and feelings concerning learning to play the guitar (vide appendix E part A). This opinionnaire also regarded the subjects as beginner guitarists and not as key informants;

c. didactic questionnaire: this was the most relevant questionnaire to this research and provided key information which was used to assess the method in terms of six didactic criteria: syllabus, materials, teaching aids, methodology, course presenter, and general summary (vide appendix E part B). In this questionnaire subjects were regarded as **key informants** with the knowledge and experience to assess the method objectively from a didactic perspective.

## 4.3 OVERVIEW OF EXPERIMENT

The experiment was carried out twice according to the following time structure:

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| | Mon | Tue | Wed | Thurs | Fri | Sat |
|---|---|---|---|---|---|---|
| 08h45-10h15 | | | | | | |
| 10h15-10h45 | * * T E A | | B R E A K * * | | | |
| 10h45-12h00 | | | | | | |

The experiment consisted of six three-and-a-quarter hour sessions with the total teaching time of sixteen-and-a-half hours. The first experiment took place from 25-30 June 1990 and the second from 2-7 July 1990.

## 4.4 SUBJECTS

The main purpose of this study was to evaluate the experimental method from a didactic viewpoint, using graduates, education students and education lecturers as key informants. A local College of Education was approached for student and lecturer volunteers, who had not studied the guitar formally, to participate in the experiment. Twenty-two volunteers agreed to complete the experiment under the prescribed conditions and were divided into two groups of twelve and ten respectively. The group of subjects was probably a fair sample of "normal" people wanting to learn to play an instrument, representing a cross-section of abilities and attitudes. Selection criteria did not include musical ability, but the desire to play the guitar and willingness to be an experimental subject. The following break-down indicates the status of each subject:

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| 1st year | 2nd year | 3rd year | 4th year | Lecturer | Graduate |
|---|---|---|---|---|---|
| X | X | X | X** | X | X* |
| X | X | X | X** | X | X |
| X | | X | X | | X |
| | | X | X | | |
| | | X | X | | |
| | | X | X | | |

* Non-College graduate
** Non-College student

A 100% attendance was registered on both courses.

## 4.5 LIMITATIONS OF THE EXPERIMENT

The experiment was subject to a number of limitations as described below:

a. the subjects were not chosen on a random basis, but volunteered to participate in the experiment. As the purpose of the experiment was to obtain feedback from key informants and not to gather statistical data, the results were not negatively affected by this factor;

b. all experimental subjects indicated an interest in learning to play the guitar, therefore they were motivated by factors other than the course itself. If the aim of the experiment was to gather data for statistical treatment, this may have biased the experiment slightly in favour of positive results, although it is usual to teach the guitar to people who indicate an interest in learning to play it. Therefore this group may be regarded as typical in terms of beginner players, representing a broad spectrum of abilities and attitudes;

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c. the testing of a method used for teaching a musical instrument in an experimental setting is necessarily different from testing an academic subject. Learning to play a musical instrument for enjoyment is a different experience from having to learn an obligatory academic subject. This factor would be a limitation in teaching any instrument, as the enjoyment of learning biases the method positively;

d. due to circumstances beyond the control of the researcher, no authority figure was available to introduce him to the subjects. The researcher therefore had to establish his own authority to the learners and this could have influenced the results negatively;

e. the second pre-test was expanded to be slightly longer than the first. All information in the first test was included in the second, but some aspects were elaborated upon in order to test a wider range of knowledge. This could have caused the second pre-test average scores to be lower than those of the first;

f. all subjects were teachers, student-teachers or graduates and were selected from a specific population group in accordance with the requirements of the method. This limitation would have caused the results to be more accurate and objective than a randomly chosen group from the general population;

g. the six-day time period allocated to each experiment limited the syllabus content. Although the course was an "accelerated" one, a longer time period would have allowed a more comprehensive syllabus to be covered;

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h. a limited trial run was performed before the course was presented. A full trial run could have resulted in both courses being conducted differently, with improvements in certain areas;

i. the ratio of male to female subjects was not even in either of the two courses. In the first course there were four men and eight women and in the second there were ten women and no men. It would have been better to have had balanced groups for both courses but this was not possible due to the availability of volunteers at the time of the experiment.

## 4.6 VENUE

The venue used for both experiments was the suggestopaedic room (room 130) at the Cape Town College of Education in Mowbray, Cape Town. The room was specifically chosen for its suitability for suggestopaedic teaching and had been decorated and furnished in accordance with suggestopaedic principles. The floor area was approximately eighty square metres and was fully carpeted. The walls were decorated with peripherals and posters (vide appendix I) and flowers and plants were used to create the desired atmosphere. The room had an adjoining store room in which all relevant materials and equipment were stored for the course. As the room was situated on the second storey of the building and the experiments conducted during the vacation, no disturbances were experienced during either of the courses.

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## 4.7 DATA GATHERING INSTRUMENTS

Three measuring instruments, devised by the researcher, were used to collect the relevant data:

a. pre-test (vide appendix C ) -- this was a test of basic general musical knowledge relevant to the experimental course and was used for the first course only. The purpose of this questionnaire was to evaluate factual and conceptual musical knowledge of subjects;

b. pre-test and post-test (vide appendix D) -- this was a more comprehensive test than 4.4.1 and was used as a post-test for group 1 and as both pre- and post-tests for group 2. The test covered factual and conceptual theoretical knowledge based on the experimental course;

c. didactic evaluation questionnaire (vide appendix E) -- this was the most important questionnaire (vide appendix E) as its purpose was to gather data used to evaluate the Suggestopaedia-based guitar method. It was divided into forty questions covering the following six aspects of the course:

i. The Course Syllabus;
ii. Materials;
iii. Teaching Aids;
iv. Methodology;
v. Course Presenter;
vi. General Summary.

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These six aspects of the course were selected to be evaluated as they formed a comprehensive overview of the method. As the method was the first of its kind to be developed, an evaluation instrument to suit the exact needs of the experiment was not available. The questionnaire was devised using as a guideline qualitative evaluation instruments similar to those used in other experiments (Breuer 1985).

## 4.8 TEACHING METHOD

The teaching method used for the experiment was based on the premises, principles and means of Suggestopaedia (vide chapter 3). Although the method differed from the application of the method in language courses due to the nature of the subject, the essence of the suggestopaedic method was retained. The following teaching cycle was used, adapted from the language method:

-- the PRE-SESSION phase (also called the DECODING or PRELUDE), during which a positive learning atmosphere was created and the students were familiarised with new lesson material;

-- the SESSION phase, which consisted of the Second (or Passive) concert. The First (or Active) Concert was omitted due to the nature of the subject (vide 3.5.1 -- Active Concert; 3.5.12 -- Second Concert);

-- the POST-SESSION (or ACTIVATION) phase, in which material already presented was activated in two ways: PRIMARY ELABORATIONS, which comprised activities for familiarisation with the presented material and SECONDARY ELABORATIONS, which comprised additional creative activities related to

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the lesson material.

The first day of the course did not adhere to this pattern as it was used to create the positive teaching atmosphere. The first full cycle occurred on the second day of the experiment.

The first day of the experiment is detailed below, followed by a summary of each subsequent day. The main events leading to the performance of the two pieces are recounted from 4.5.2 -- 4.5.6. In addition, a number of short games and exercises for relaxation, group bonding, infantilisation, promotion of enjoyment and energising the students, were interspersed with these events (vide appendix I).

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4.8.1 The first day of the experiment

The first day of the experiment began with subjects gathering in the college staff room for a briefing. The course presenter was not introduced to the subjects by an authority figure as specified by the method, but this was done by the researcher himself (vide 3.3.1 -- Authority; 4.5 d. -- Limitations). After an introduction, the subjects completed the pre-course questionnaire as well as the general musical knowledge pre-test (vide appendix C and D) and were then taken to the suggestopaedic room. A recording of classical music was playing as subjects were personally welcomed into the room by the course presenter. On entering the room, each participant was handed a rubber ball and invited to walk around the room while throwing the ball from hand to hand. The purpose of this was to exercise the hands in preparation for playing the guitar as well as to familiarise the subjects with the learning environment.

Subjects were invited to be seated and each one was given a golden key. The purpose of this key was to symbolise the knowledge they would be gaining on the course, which was in effect a key to understanding the guitar (vide 3.3.2 -- Infantilisation). An overview of the entire course as well as of the day's proceedings was presented on the flip-chart (vide 3.5.2 -- Big picture) and the class then listened to the course presenter perform the "Vals" on the guitar (vide appendix G). The class was told that they would be able to play the "Vals" by the end of the course.

Fictitious names, surnames and places of origin written on cards were displayed on a notice board (vide 3.5.5 -- Fictitious biographies) and class members were invited to select one of each for themselves. These names and places were then written on tags which were worn by subjects and a number of activities were done to reinforce these biographies. The class was told that they were guitar students from all over the world and at this "conference" they would be learning an innovative way of teaching the guitar.

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After an half-hour tea break during which the class left the room, they were welcomed back in the same way as before and invited to find a seat for themselves in a different place from the first session. Baroque music was played and the class relaxed in their seats in preparation for the first relaxation and imaging session (vide appendix K). Pieces of soft material and semi-precious stones were handed to each participant in order to explore the different textures and sensitise their fingers in preparation for playing the guitar. A guitar was then handed to each class member

and the game "object imagine" (vide appendix I) was played to assist subjects in becoming accustomed to holding the instrument. Games were played to reinforce biographies and the song "ABCD" was sung to the recorded keyboard accompaniment in which class members threw bean-bags to one another. This was done for a number of reasons: to exercise the hands, to develop eye-hand and hand-hand co-ordination, to sing without focusing on any individual and to learn the notes of the musical alphabet both backwards and forwards. The accompaniment to the song was recorded through all twelve major keys, encouraging the development of aural skills. The class was then divided into two groups and each group was given a number of wooden blocks and invited to build a structure on a particular theme. The purpose of this activity was to encourage group bonding (vide 3.4.3 -- Suggestive link) in preparation for musical group work.

The session ended with class members seated in different places for the Second Concert. While a recording of relaxing music was played quietly, subjects were invited to close their eyes if they so wished and the contents of the first day were verbally recounted by the course presenter. An adaptation of the story "Chicken" (Tusa, 1986) was then read (vide appendix M), which concluded the first day. A notice was written on the flip-chart requesting subjects not to talk until they were out of the building. The purpose of this was to avoid breaking concentration or disturbing the tranquility of the teaching environment.

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### 4.8.2 Summary of the second day of the experiment

-- Physical relaxation

-- Visualisation/imaging

-- Reinforcing of biographies with various games

-- Physical exercises

-- Revision of song "ABCD" with bean bags

-- Introduction of piano keyboard and stave as well as the following terms: tone, semi-tone, sharps, flats, naturals, enharmonic equivalents, the treble clef

-- Names of the parts of the guitar

Game: object imagine

-- Holding the guitar

-- Exploring the sounds of the guitar and performance

-- Names of the right-hand fingers

-- Introduction to the Guitar Trainer

-- Second Concert: relaxation, revision and visualisation/imaging

### 4.8.3 Summary of the third day of the experiment

-- Physical relaxation

-- Visualisation/imaging, relaxation, revision

-- Reinforce biographies without places of origin

-- Think Sheets (vide appendix O)

-- Holding the guitar

-- Singing "ABCD"

-- Introduction of right-hand arpeggio exercises

-- Finding notes with the Guitar Trainer

-- Second Concert: relaxation, revision, visualisation/imaging

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### 4.8.4 Summary of the fourth day of the experiment

-- Physical relaxation

-- Play: creative interpretation of Japanese folk-song

-- Games to reinforce biographies

-- Think Sheets (vide appendix O)

-- Right-hand arpeggios

-- Finding notes on the Guitar Trainer

-- "One Note Concert" (vide appendix A and I)

-- Pulse and rhythm

-- Note values

-- Form analysis of "Vals"

-- Play the first line of "Vals"

-- Introduction of musical terms: crescendo, diminuendo, forte and piano;

-- Second Concert: revision and visualisation/imaging

### 4.8.5 Summary of the fifth day of the experiment

-- Physical relaxation

-- Visualisation/imaging

-- Think Sheets

-- Finding notes with the Guitar Trainer

-- "One-note Concert" and "Two-Note Concert"

-- Development of right-hand technique for "Vals"

-- Continue with "Vals"

-- Second Concert: visualisation/imaging, revision, relaxation

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### 4.8.6 Summary of the sixth (final) day of the experiment

-- Introductory game

-- Relaxation, visualisation/imaging and revision

-- Complete "Vals"

-- Form analysis of "Waltz" by Aguado (vide appendix G)

-- Begin and complete "Waltz"

-- Practise "Vals" and "Waltz"

-- Complete questionnaires

## 4.9 MODIFICATIONS MADE TO THE SECOND COURSE

The feedback obtained from the first experiment was used to modify certain aspects of the second. These modifications are listed below:

a. the guitar was introduced on the first rather than on the second day;

b. the puppet used in the first course was omitted from the second. The purpose of the puppet, used by the researcher, was to test the knowledge of the class without focusing directly on the work, as well as adding an element of humour and playfulness to the lesson. With more preparation it could be used successfully as a tool for revision (cf. Dhority, 1984: 10-6);

c. on the recommendation of one participant in the first course, the peripherals were tilted at angles instead of being placed squarely on the walls;

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d. more use was made of the large keyboard and stave to reinforce note names as well as the relationship between the fretboard and stave;

e. the pre-test used in the first experiment was adapted in the second experiment to test a wider range of both conceptual and factual knowledge.

## 4.10 EVALUATION PROCEDURES

The three questionnaires were analysed and the main trends emerging were summarised (vide appendix J and Q). The quantitative findings were graphically represented (vide section 4.11 -- Findings) and analysed in terms of the questions raised and the quantitative measure formulated in section 1.6. The trends emerging from the qualitative data were analysed.

## 4.11 FINDINGS

The quantitative findings of this investigation have been graphically represented (fig. 4.11.a and fig. 4.11.b) on pages 118 and 119, and a detailed summary of the qualitative findings (didactic) appears in appendix J:

4.11.a General Musical Knowledge (vide appendix Q);
4.11.b Attitudes;

The quantitative results indicated in 4.11.b, have been calculated as proportions of positive to negative to neutral answers in appendix E, section A, nos. 2-8. The following system was used to record positive and negative scores: unqualified positive answers registered a positive score and unqualified negative answers

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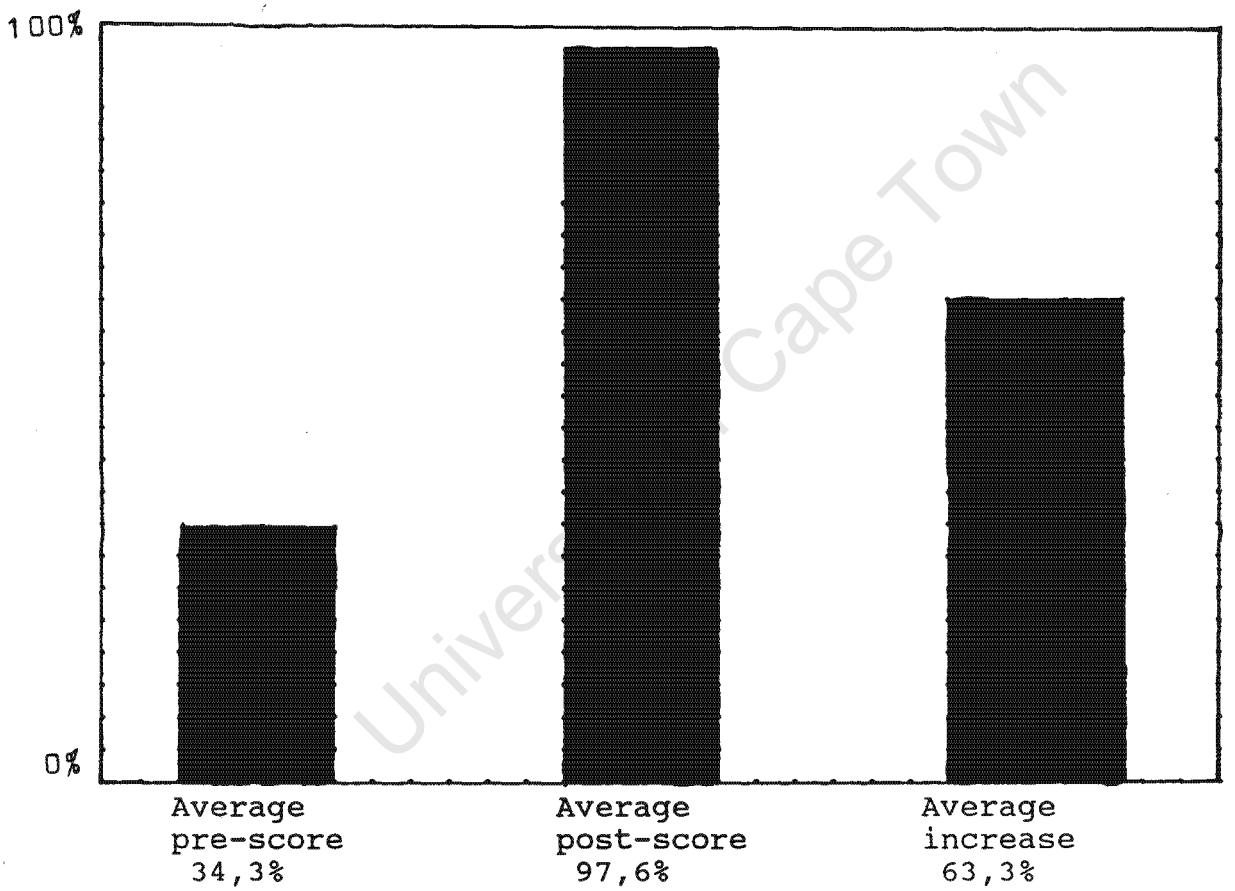


Figure 4.11.a

Graphic representation of pre- and post-experiment general musical knowledge scores by twenty-two subjects, calculated as percentages (vide appendix Q).

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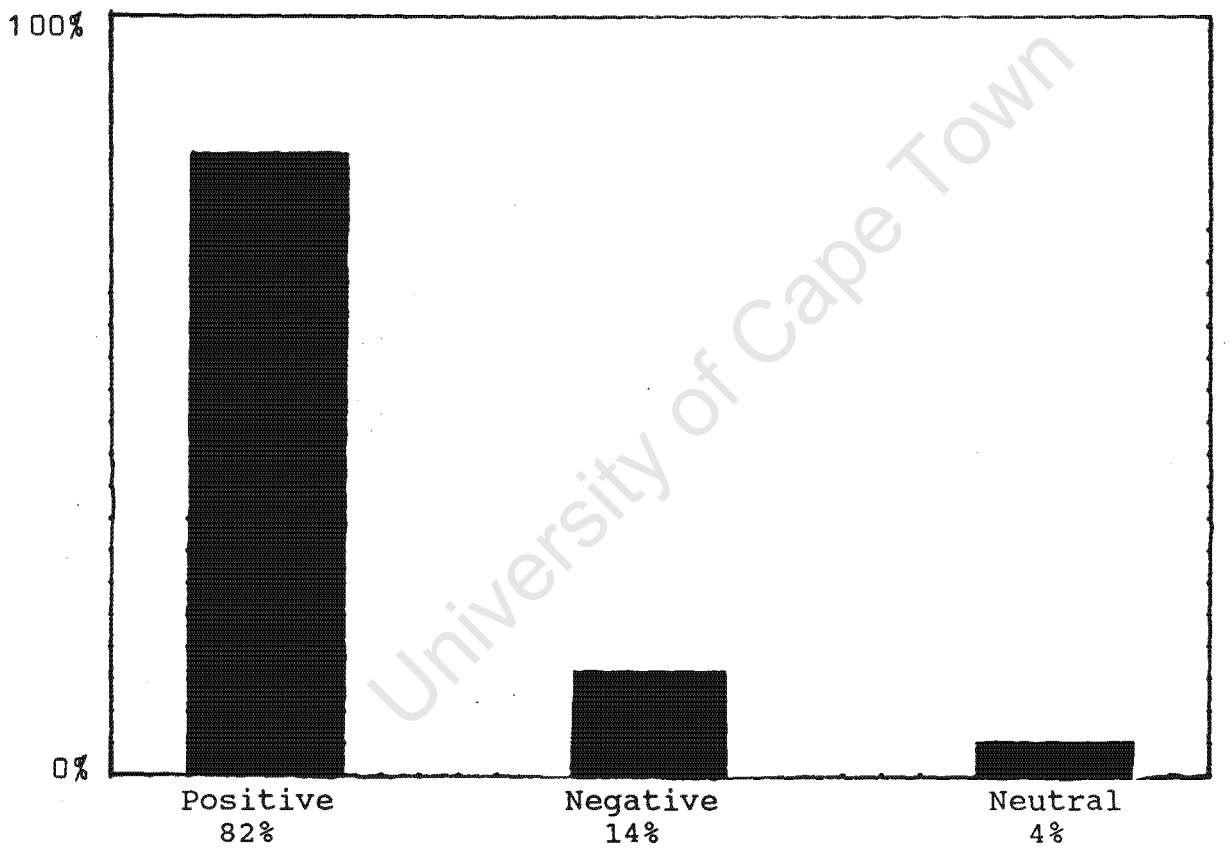


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Figure 4.11.b

Measure of attitudes and motivation during and after experiment (vide appendix E part A, nos. 2-8), calculated as proportions of all questions answered.

registered a negative score. Both positive and negative answers with qualifying statements have been allocated a score on the neutral graph. All scores were calculated as percentages of the total number of questions answered.

## 4.12 INTERPRETATION OF DATA IN TERMS OF QUESTIONS AND QUANTITATIVE MEASURE

The responses recorded in both quantitative and qualitative data reflect that the experimental treatment had the desired effect in terms of the questions addressed and the quantitative measure.

### 4.12.1 Quantitative measure (vide 1.9)

All subjects in both experiments were able to play through the specified Grade 1 University of South Africa guitar examination piece at sight as observed by the researcher and verified in writing by subjects themselves under sections 1.b and 6.b of appendix J. In addition to fulfilling this part of the quantitative measure, a second Grade 1 piece from the same syllabus was also played by all subjects (vide appendix G).

The second part of the quantitative measure asserted that by the end of the experiments, subjects would achieve a meaningful increase in post-test scores compared with pre-test scores. Although the pre- and post-test scores were not subjected to any statistical treatment due to the qualitative nature of the experiments, the overall average increase of 63,3% calculated from both experiments may be regarded as meaningful.

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4.12.2 Questions (vide 1.8 a-e)

The following questions have been answered in terms of the consensus of responses obtained from the key informants through the relevant questionnaires:

4.12.2.1 (vide 1.8 a.)

DOES THE PROPOSED SUGGESTOPAEDIA-BASED METHOD OF INSTRUCTION OFFER A POSITIVE CONTRIBUTION TOWARDS THE ACQUISITION OF SIGHT-READING SKILLS ON THE CLASSICAL GUITAR?

All subjects involved with the experiments were able to demonstrate sight-reading skills in accordance with the stated objectives, and in many cases these were exceeded. This provides evidence that the method offers a positive contribution towards learning to sight-read on the guitar.

The following supporting points may also be noted:

a. All subjects indicated a desire to continue with the study of the guitar;

b. 20 out of the 22 subjects felt that they could explain to someone how to read music on the guitar.

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4.12.2.2 (vide section 1.8 b.)

DOES THE PROPOSED SUGGESTOPAEDIA-BASED METHOD OF INSTRUCTION OFFER AN ALTERNATIVE APPROACH TO LEARNING TO PLAY THE CLASSICAL GUITAR?

As all subjects were able not only to read music on the guitar but also to play through two pieces (the objective was to play only **one** piece) at the end of the experiment, the method may be regarded as providing an alternative approach to learning to play the instrument.

4.12.2.3 (vide 1.8 c.)

DOES THE SUGGESTOPAEDIA-BASED TEACHING METHOD OFFER A MODEL FOR TEACHING THE GUITAR WHICH MAKES PROVISION FOR ALL THE COMPONENT SKILLS OF SIGHT-READING?

The development of all the component skills delineated in 2.6.2 a-i were included in the experimental method:

a. Musical response: all subjects possessed this skill due to being part of a culture in which musical activity (singing, listening, dancing) is a characteristic;

b. Sense of pulse: this skill was developed through singing, movement, listening, playing the guitar and rhythmic exercises;

c. Aural skills: these skills were developed through singing, transposing a melody through twelve keys, exercises in sound awareness and continuously being exposed to music in the course;

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d. Theoretical knowledge: the course was systematically structured to lay a foundation of theoretical knowledge (vide appendix B);

e. Notation-instrument relationship: the Guitar Trainer was used to develop this spatial skill in which the position of notes on the fretboard could be identified by looking at the notation. The written skill of notating various notes of which the fretboard positions were given, was also developed;

f. Technical development: this was facilitated through right- and left-hand exercises, playing pieces and work on the Guitar Trainer;

g. Practising skills: these skills were developed through the use of the Guitar Trainer, intensive playing in the presence of a teacher, learning to hold the guitar correctly and peer tutoring;

h. Focus away from hands: one of the main characteristics of the Guitar Trainer was that it forced subjects to form the habit of looking away from their hands while playing (vide appendix F);

i. Rapid note identification: this skill was a combination of all previous skills, with which subjects could play written notes correctly on the fretboard. This skill was developed to a basic level of competence.

The integrated approach of Suggestopaedia made provision for each component skill to be incorporated into a unified method.

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4.12.2.4 (vide section 1.8 d.)

DOES THE PROPOSED SUGGESTOPAEDIA-BASED METHOD OF INSTRUCTION HAVE POTENTIAL TO FURTHER THE DEVELOPMENT OF GUITAR INSTRUCTION IN SOUTH AFRICAN SCHOOLS?

The method may be considered as having potential to further the development of guitar instruction in South African schools for the following reasons:

a. It is a group method and therefore suitable for the class situation;

b. it provides learners with sight-reading skills in a short space of time, thus providing motivation to continue learning the instrument in the long term;

c. it makes the mastery of guitar playing skills more accessible to learners of all abilities and does not exclude those considered "untalented";

d. the method caters for the whole person in an integrated way and benefits the learner in the affective domain generally.

The following points, however, would need to be taken into consideration when adapting the method to the school situation:

a. The method demands (ideally) lessons which are longer than those conventionally planned in schools, therefore adjustments would have to be made to time-table schedules;

b. teachers would have to be specially trained to use the method, although in the long term it would be more efficient than individual teaching;

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c. further research would be needed in order to adapt the method to different age groups;

d. the strengths of the Suggestopaedia-based method of guitar instruction are that:
i. it equips the learner with basic guitar playing and sight-reading skills;
ii. it has a strongly motivating effect on the learner.

The method therefore does **not** do away with conventional guitar teaching but serves as an introduction to the instrument;

e. further research may reveal the relationship between learning to play the guitar through using this method and improvement in other subjects.

4.12.2.5 (vide section 1.8 e.)

<u>DO THE RESULTS OF THIS STUDY PROVIDE SUFFICIENT JUSTIFICATION FOR FURTHER RESEARCH INTO THE PROPOSED METHOD?</u>

The positive results obtained through this research demonstrate that the proposed method does work in terms of the stated objectives and further applications of the method are recommended to determine its usefulness in different settings. The method has potential to bring guitar playing skills within the reach of learners who would not otherwise consider playing an instrument. In the light of the need for innovative approaches to playing the instrument and the success achieved with this method, further experimentation would provide stronger support for implementing this method in South African schools.

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There is a need for methods which specifically cater for teaching the guitar (and especially sight-reading) at a tertiary level. The positive results achieved with the Suggestopaedia-based method of guitar instruction, provide justification for further application of the method at this level.

## 4.13 SUMMARY

This chapter contained the procedures followed in carrying out the Suggestopaedia-based guitar teaching experiment. It included a summary of the experimental design, an overview of the experimental time structure and experimental subjects. The limitations of the experiment were discussed, and the venue used was described. Data gathering instruments were outlined, as was the teaching method used. A summary of the first day of the course, as well as an outline of subsequent days was presented, and modifications made to the second course were noted. The evaluation procedures were detailed and the findings interpreted in terms of the quantitative and qualitative components.

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# CHAPTER FIVE

# CONCLUSIONS AND RECOMMENDATIONS

## 5.1 INTRODUCTION

This chapter concludes the investigation into the Suggestopaedia-based method of guitar instruction. The major findings of the study are presented, their importance discussed in relation to the entire research project and recommendations for further research are proposed.

## 5.2 MAJOR FINDINGS OF INVESTIGATION

The success of the experimental method in this investigation strongly pointed to the possibility that Suggestopaedia could be adapted to teaching a musical instrument, specifically the guitar. The responses of the **key informants** in the investigation pointed to four positive aspects of the method. A detailed summary of all the findings appears in appendix J.

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### 5.2.1 Learning to play the guitar with sight-reading as the central focus of instruction.

The initial period of studying the instrument is critical in terms of motivation and playing skills because of the difficulties associated with learning to sight-read on the guitar. The value of the method is that these difficulties were overcome in a short period of time in a positive and motivating learning environment.

### 5.2.2 General musical appreciation

Although the focus of the course was on sight-reading, the musical environment increased the subjects' general musical appreciation, which was demonstrated by the meaningful increase in post-test scores (vide appendix Q);

### 5.2.3 Motivating subjects to continue with the study of the instrument

All subjects indicated an interest in continuing the study of the guitar after each course. This indicates that not only were positive results achieved, but the course had a motivating effect as well. Attention to the needs of the individual was noted as a particularly strong aspect of the course. The course had a positive influence on the self-esteem of subjects with regard to musical ability and although it was a short experiment, some subjects discovered their own musical abilities and talents for the first time.

### 5.2.4 Didactic elements

a. THE COURSE SYLLABUS

The course syllabus was comprehensive in terms of learner ability, realistic in terms of time allocated and its objectives were satisfactorily reached;

b. COURSE MATERIALS

The course materials found to be appropriate, systematic and well-structured;

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c. TEACHING AIDS

The teaching aids were colourful, stimulating, original and well-used. The venue was particularly successful owing to its appropriate size and inviting decor;

d. METHODOLOGY

The methodology was effective as the course objectives were reached;

e. THE COURSE PRESENTER

The course presenter projected an attitude of warmth and acceptance which reduced the anxiety of subjects. Individual attention was noted as a particularly strong aspect of the course. The method allowed the teacher to be a facilitator of learning, resulting in a high level of interaction between subjects. The fact that much learning took place through "peer tutoring" removed anxiety from both teacher and learners, resulting in a joyful learning experience;

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f. GENERAL SUMMARY

The course generally met, and in some cases exceeded, the subjects' expectations.

## 5.3 IMPORTANCE OF FINDINGS

The importance of the findings of the investigation may be summarised according to three criteria:

a. the method represents a viable approach to teaching people to play and sight-read music on the guitar;

b. the method caters for the whole person (cognitive, affective and psychomotor) and is therefore a relevant contribution to music education. Music contains these three elements and the method is structured to include all of them;

c. the experiment has shown the versatility of the suggestopaedic method in teaching a musical instrument and in doing so has confirmed the credibility of the methodology.

## 5.4 CONCLUSIONS

The following conclusions have been drawn based on the quantitative and qualitative components of this research:

a. the questions addressed in this investigation were answered positively, proving the viability of the link between Suggestopaedia and teaching the guitar;

b. the suggestopaedic method can be applied to teaching a practical musical instrument;

c. the theoretical basis of this investigation in linking music with language in order to teach the guitar was proven viable in terms of the sample group.

## 5.5 RECOMMENDATIONS FOR FURTHER RESEARCH

The following recommendations for further research are suggested:

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a. considering that the focus of this investigation was on method rather than content, a large-scale study is recommended, e.g. teaching students of an entire high-school or College of Education to play the guitar, with an emphasis on content;

b. the method could be tested across a wide variety of age groups in order to determine its most effective application, both the South African school situation and further afield;

c. comparative studies could be done with the method being tested against conventional guitar teaching methods;

d. the method could be used to teach music education, i.e. to use the guitar in school music as the basis for music education;

e. the method could be offered at Colleges of Education in order to equip teachers-in-training not only with guitar playing skills for their own use, but also with teaching method skills to teach the instrument correctly at an elementary level;

f. the method should continue to be developed in a wide variety of school subjects due to its structure which caters for the whole person in learning;

i. as this experiment has opened up the field of applying Suggestopaedia to the teaching of a musical instrument, further research in applying the method to other instruments is recommended;

j. two subjects did not feel at ease with the Second Concert and other visualisations. It was interesting to note that both of these learners struggled to hold the guitar correctly, a point which was often reinforced in the visualisations. This

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suggests that anti-suggestive barriers which hindered them from participating in the visualisations, also hindered their progress in learning. There is scope for further research in this area in order to determine the effect of imaging in guitar instruction. **Therefore the relationship between the learner's ability to form mental images and sight-reading ability could also be the subject of further investigation.**

## 5.7 SUMMARY

This chapter concluded the investigation into a Suggestopaedia-based method of guitar instruction. The major findings of the study were highlighted. The importance of the findings were discussed, conclusions drawn in relation to the entire research project and recommendations for further research were proposed.

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APPENDIX A

CLARIFICATION OF TERMINOLOGY
(cf. Botha 1986: 366-373)

ACTIVATIONS -- This term refers to the focused and defocused activities in which learners participate after material has been introduced, and in which knowledge is applied. Activations include games, plays, singing and other activities.

ACQUISITION/LEARNING -- Krashen and Terrell (1983) distinguished between acquisition and learning. Acquisition is the paraconscious, natural "picking up" of a language while learning refers to the conscious awareness of the structure of the language, i.e. knowing about language. When the two terms are used together (acquisition/learning) it refers to mastery of both these aspects.

ANTI-SUGGESTIVE BARRIERS -- Lozanov (1978:164) referred to three barriers which protect the personality mentally by maintaining the seemingly safe status-quo. These barriers are mental blocks which limit the learners perception of his/her mental capabilities and originate through social norms of society. In Suggestopaedia, the teacher endeavours to show the learner that these barriers are not realistic in terms of the brain's actual capacities and may, in fact, be changed. The more the learner experiences the release of reserve mental capacities, the more these barriers are altered in accordance with the belief system concerning abilities.

AUTHORITY -- Authority is one of the six original principles of Suggestopaedia (vide 3.3.1). The acceptance of the source of suggestion by the learner plays an important role in improved memory as well as intellectual development. Authority in this sense emanates from a number of sources: the teacher, the learning environment, materials, music, etc. Authority differs from authoritarianism in that it stimulates the desire in the learner to follow the set example.

COMPONENT SKILLS -- The individual skills of which a GLOBAL skill is made up. A separate skill relating to one particular function of a greater skill. Vide section 2.6.

CONCERT-PSEUDOPASSIVITY -- One of the original six principles of Suggestopaedia. Botha (1986:122) stated that the aim of the concert sessions in suggestopaedic teaching was to

> ... involve the student's whole brain by creating a relaxed atmosphere devoid of any fear, by stimulating the person mentally as well as emotionally ... consciously as well as paraconsciously ... and to release the reserve potentials [of the brain to enhance learning.

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Lozanov (1978:197-198) commented on the fact that during childhood new things were learned easily and with little strain, with memorisation being an unconscious, spontaneous process. Through misguided teaching, however, the natural mechanism of memorisation could become distorted through the incorrectly understood idea that "everything can be acquired through work." This resulted in extreme effort being applied to memorisation, which in turn caused rapid fatigue and diminished memory capacities. This state of physical "attentiveness" was often mistaken for mental alertness. In suggestopaedic teaching, a passivity is created in the learner similar to children's passive perception and memorisation. This facilitates hypermnesia "and liberates the intellectual activity to operate without any disturbing influences" (Lozanov 1978:198). The outward passivity is an expression of inward alertness, resulting in minimal use of physical energy and minimising or even eliminating fatigue.

DIDACTIC -- In this thesis, didactic refers to the specific way/s in which information is transferred to the learner.

DEFOCUSING -- Defocusing is a suggestopaedic technique used during activations in order to retrieve material from the memory that has been encoded during pseudopassive phases. Games and other enjoyable activities are employed to remove self-consciousness from the learner while knowledge is applied.

DESUGGESTION -- This term refers to the process employed in Suggestopaedia to realign the anti-suggestive barriers in terms of the realistic capabilities of the learner. Desuggestion changes the learner's acceptance of his/her limited mental capacities to acceptance of the relatively unlimited potential of the brain.

DUAL-PLANENESS (OR DOUBLE-PLANENESS) -- This term refers to the two levels on which communication takes place, the conscious and the paraconscious. Communication includes conscious-verbal stimulation as well as paraconscious, non-verbal stimulation. The latter could include facial expressions, body language and voice intonation, conveying information that is not consciously perceived. Dual-plane communication has the characteristic of stimulating the brain more holistically than single-plane communication.

It is important for the teacher to master behaviour on both levels in order to ensure a quick build-up of authority and the suggestive connection, which in turn creates conditions for tapping into the reserve capacities of the paraconscious.

EARLY PLEASANT LEARNING EXPERIENCE -- During the pseudopassive phase of the suggestopaedic class, the teacher allows the learner to recall positive learning experiences and the feelings associated with them. These positive feelings that are evoked may be used to help learn more easily in the current learning situation. The technique of anchoring is used which allows the learner to form a strong link with a positive learning experience in the recent or distant past.

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GEOGRAPHICAL -- Relating to commonly understood directions of up/down and high/low, as opposed to the same terms applied to music which indicates pitch, e.g. on the guitar, the highest string (in pitch) is the lowest one geographically.

GLOBAL SKILL -- A fluently executed skill such as driving, drawing or speaking, which comprises individual COMPONENT skills. Vide 2.6.

GUITAR TRAINER -- A visual teaching aid based on suggestopaedic principles used to teach the relationship between the fretboard and the written page (vide appendix F).

HAWTHORNE EFFECT -- The Hawthorne Effect is named after an experiment conducted in the Hawthorne, Illinois Western Electric Plant during the 1920's and the aim was to determine the effects of different forms of illumination in the factory. It was discovered that merely being the object of special attention through participating in an experiment increased the productivity of workers. This effect was observed regardless of the experimental treatment level to which workers were assigned. The Hawthorne Effect therefore accounts for unanticipated but beneficial results in experimental situations. A belief on the part of the experimental subject that certain treatment will be beneficial, will exert a positive effect on performance (Prichard and Taylor, 1980:31).

HOLISTIC -- The simultaneous integration of the different functions of a process into a unified whole (esp. learning), as opposed to a linear, step-by-step process. In terms of the Suggestopaedia-based method of guitar instruction, each lesson of the method contains the entire course syllabus as opposed to it being introduced in a progressive, step-by-step procedure.

HYPERMNESIA (OR SUPERMEMORY) -- Exceptional memory.

IMAGING -- This refers to the ability to "see" a picture in ones's mind's eye, although it also implies the ability to re-experience/ perceive internally through all the senses. In Suggestopaedia, this internal perception is regarded as a powerful instrument to enhance learning and memory.

INFANTILISATION -- One of the original six principles of Suggestopaedia. The infantilisation used in suggestopaedic teaching is not to be confused with Freudian theory or age regression. It refers to the state of calm receptivity in children, characterised by spontaneity and an eagerness to learn. Botha (1986:111) states that infantilisation is closely related to authority and Lozanov (1978:191) defined it as

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> ... a universal reaction of respect, inspiration and confidence which, without disrupting the level of the normal intellectual activity, considerably increases the perception, memory and creativity functions. In infantilisation, perception, memorization and creative imagination seem to return, to some extent, to the more favourable level of the earlier age periods.

Infantilisation is achieved in the suggestopaedic environment through role-play, games, songs and the creation of fictitious biographies (Lozanov, 1978:192).

INTONATION -- One of the original six principle of Suggestopaedia. Lozanov considered intonation as one of the elements of double-plane behaviour. It consists of giving different nuances to the voice which create expectancy in the learner in order to convey the significance of what is being said. He (1978:195-195) stated:

> ... intonation can be regarded not so much as external richness of tone, but as an expression of internal psychological content. Internal intonation, import and an atmosphere of expectation can also be created by some hardly noticeable external sound variation. Very often, a pause is richer in content than the effective sound shape of suggestive speech. Intonation, however, is not absolutely necessary to achieve high suggestive results. It only facilitates the suggestive process.

INTUS -- Instituut van Taalonderrig, Universiteit van Stellenbosch (Institute for Language Teaching, University of Stellenbosch).

MENTAL AND PHYSICAL RELAXATION -- In Suggestopaedia, light exercises are used to relax muscles, rid the body of unnecessary tensions, ensure rhythmic and even breathing and to prepare for mental relaxation. When the body is relaxed, mental relaxation may take place which enhances concentration. Physical exercises also increase the alkalinity of the blood which in turn increases neural activity in the brain and improves learning ability (Schaffer, 1979).

METHODOLOGY -- In this thesis, methodology refers to the orderly arrangement of learning material according to specific principles.

MODERN GUITAR METHODS: Those written in the twentieth century.

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MOTHER TONGUE METHOD (OR TALENT EDUCATION/SUZUKI METHOD) -- This method of education, developed by Shinichi Suzuki, had its origins in Japan nearly fifty years ago. Although mostly used for teaching music to young children, the Suzuki Method has also been applied to teaching mathematics, English, Japanese and classical guitar. The method is based on the way in which children learn their mother tongue (cf. Bancroft, 1981: 255-264).

NINETEENTH-CENTURY GUITAR METHODS -- The original guitar methods first published during the nineteenth-century written by composer/ players such as: Aguado; Carulli; Sor; Ranieri; Carcassi, etc.

OBJECT IMAGINE -- This group game involves taking any object and placing it in the centre of the room. Class members take turns in picking up the object, and by miming some actions with it, change it into any other object except the one that it is. The other class members guess what the object has been changed into and the person who guesses correctly may have a turn to mime an action for the rest of the class. In the Suggestopaedia-based guitar method, the guitar was used as the object. The purpose of playing this game was to let class members become accustomed to holding the guitar.

ONE-NOTE CONCERT -- This term refers to an activity in the Suggestopaedia-based guitar method where each learner has to choose one note and perform it in front of the class. The purpose is to accustom learners with performing and to develop confidence by playing something very simple to the class. Notes may be played singly or repeatedly or with different dynamic indications such as piano, forte, crescendo or diminuendo.

PARACONSCIOUS -- The role of the paraconscious is central to suggestopaedic teaching and Lozanov (1978:74) defined the term as follows:

> The term paraconscious ... covers: all automatic or secondary automated activities; unconscious automated elements in the field of conscious mental activity; subsensory (subliminal) stimuli; peripheral (marginal) perceptions; most of the emotional stimuli; intuitive creativity; the second plane of the communicative process; a considerable part of the processed information in the process of conditioning, associating, coding and symbolizing; and a number of unconscious interrelations which have informational, algorhythmical and reprogramming effects on the personality.

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Botha (1986:370) used the analogy of an iceberg to illustrate this, with conscious functions represented by the tip. Most of man's reserve capacities lie in the realm of the paraconscious, corresponding with the greater portion of the iceberg which is not visible. The purpose of Suggestopaedia is to tap into this portion of the personality and release the reserve capacities of the learner. Suggestopaedia has as its basis the global, holistic view of the personality and stresses the importance of involving all systems of the brain and central nervous system in learning.

PEDAGOGICAL -- In this thesis, **pedagogical** refers to the underlying principles of teaching which govern the ordering of methods.

PERIPHERAL STIMULI -- One of the means of Suggestopaedia. Lozanov (1978:99) demonstrated experimentally that

> high percentages of peripheral perceptions are apprehended, without loss of energy, and that they extend the scope of the assimilated and automated material in the long-term memory.

In the suggestopaedic learning environment, peripheral stimuli in the form of syllabus-related posters and pictures reinforce subject-matter. Visual peripheral stimuli are able to stimulate the brain globally by being designed for aesthetic appeal with different colours and shapes. They contribute to the playful atmosphere in the suggestopaedic learning environment and are an important part of defocused learning. Auditory peripheral stimuli include pre-recorded background music which is played during class activities and Second Concert sessions.

PLACEBO -- This term is associated with a procedure in the medical profession where a doctor administers a sugar tablet instead of a real pharmaceutical preparation. The placebo brings about a curative effect because the patient believes in it and in the doctor prescribing it. The authority of the doctor is a crucial factor when a placebo is administered, because the patient must trust the doctor to such an extent that the outcome of the treatment will not be doubted. Certain rituals in Suggestopaedia, e.g. the concerts, have a placebo effect because learners see the rituals and the teacher (authority) as part of the accelerated learning effect. Although the term "placebo" has negative connotations, it is used in the most positive way in Suggestopaedia. It is based on expectations which are justified because the real potential of the learner is released.

PRELUDE OR DECODING -- This is a global preview ("big picture") of the teaching material. During this phase, the following take place: desuggestion, bonding, trust in the teacher and expectations are raised concerning the course in general.

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PSEUDOPASSIVITY -- This term refers to the learners physical and mental state during the Concert Sessions. Lozanov (1978:198) stated:

> This passiveness is like the passive children's perception and memorization. But behavioural passiveness in the adult is an expression of his superactive attitude toward the process of teaching. Such passiveness facilitates hypermnesia and liberates the intellectual activity to operate without any disturbing strain.

PYGMALION EFFECT -- The phenomenon of realising the expectations of significant people in the learning environment and life in general, is known as the Pygmalion Effect. Rosenthal and Jacobson (1968) conducted experiments which demonstrated that learners tend to achieve in accordance with the expectations of teachers. This effect is incorporated into the suggestopaedic method by the teacher who conveys positive expectations to learners regarding their abilities. This is done through body language, voice intonation, language use, affirming statements and lack of criticism.

The Pygmalion Effect only occurs where the learner accepts the positive expectation of the teacher. It is therefore imperative that this is done with sincerity and a genuine concern for the growth of the learner (vide 3.2.11 -- The suggestopaedic teacher).

RESERVE CAPACITIES -- Lozanov (1978) asserted that conscious functions of the mind formed only a part of man's mental processes. Botha (1986:370) used the analogy of an iceberg to illustrate this, with conscious functions represented by the tip. Most of man's reserve capacities lie in the realm of the paraconscious, corresponding with the greater portion of the iceberg which is not visible. The purpose of Suggestopaedia is to tap into this portion of the personality and release the reserve capacities of the learner. Suggestopaedia has as its basis the global, holistic view of the personality and stresses the importance of involving all systems of the brain and central nervous system in learning.

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R- COMPLEX -- In terms of the triune brain theory (vide 3.2.7) the R-complex, which controls basic drives and emotions, will dominate the limbic system and neo-cortex in situations where needs such as security and hunger are not satisfied. Where this occurs, the learner will be unable to participate fully in the learning process, resulting in under-achievement of potential. For this reason the suggestopaedic learning environment is structured to cater for the needs of the R-complex so that the higher cortical functions are able to function fully. This is done through removing all threats, fears, stresses, negative expectations and anxieties, thus providing a secure, happy and joyful learning environment. Concert sessions, games, activities and music are the ritualistic factors which satisfy the needs of the R-complex and take place in the suggestopaedic venue. Lozanov (in Botha 1986:134) stated:

> The conviction that the new material which is to be learned will be assimilated, become automatic and creatively processed without strain or fatigue, is suggested by the weight and solemnity given to the carrying out of this session.

This refers to the Concert Sessions which are strongly ritualistic.

RHYTHM -- One of the original six principles of Suggestopaedia. Lozanov (1978:196) stated:

> Rhythm is a basic biological principle, a reflection of the rhythms in nature ... Rhythms have considerably greater effect when they are full of suggestive import, when they act with more than purely physical qualities, and are signals of authority and purposefulness of action.

Schuster and Borden (in Botha, 1986:120-121) demonstrated experimentally that the synchronisation of music and breathing in the suggestopaedic environment had a significantly positive effect on memorisation and retention of material compared with teaching not containing these elements. Bancroft (in Botha, 1986:121) reported that Lozanov and his team of suggestopaedic teachers later abandoned the deep rhythmic breathing because the music automatically slowed down the breathing without any special attention being given to it.

SALT -- The Society for Accelerative Learning and Teaching, or Suggestive-Accelerative Learning and Teaching.

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SALT -- Suggestive Accelerative Learning and Teaching. Also referred to as Suggestive Accelerative Learning Techniques (Schuster and Gritton, 1985). SALT is a modified version of Suggestopaedia which developed in the United States of America. Although the terms Suggestopaedia and SALT have often been used synonymously, there has been a recent tendency to separate them due to developments in SALT which are not considered to be in accordance with original suggestopaedic theory.

SIGHT-READING -- The skill of being able to translate written musical notation onto an instrument at sight. Sight-reading, as defined in this thesis, is a complex GLOBAL skill which comprises of the fluent integration of individual COMPONENT skills.

SECOND CONCERT OR CONCERT-PSEUDOPASSIVITY -- See Concert Pseudopassivity.

SNOWBALL EFFECT -- Prichard and Taylor (1980:33) stated that

> This suggestive effect occurs after accelerated learning begins to occur among some members of the class. Once a few students experience increased ease and speed of learning, they also begin to accept the reality of their extended abilities - which in turn facilitates even greater accomplishment.

This effect has been noted to operate not only in the individual, but in the group as well. A learner who has particularly strong anti-suggestive barriers becomes convinced of his/her own abilities when he/she sees fellow-learners achieving. It is usually through teamwork and group activities, powerful and helpful sources of learning into which teachers rarely tap, that the Snowball Effect is facilitated. The Suggestopaedia-based guitar method has a strong element of group work in order to develop strong bonds between class members that will bring about the Snowball Effect.

SUBJECT/S -- This term refers to the participants in the experiment outlined in chapter 5 except where the text specifically refers to learning material.

SUGGESTION -- Suggestion is used in the widest sense of the word, viz. communication or interaction with the total environment. Lozanov (1978:201) defined suggestion as "a constant communicative factor which chiefly through paraconscious mental activity can create conditions for tapping the functional reserve capacities of personality."

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SUGGESTIVE LINK -- One of the three principles of Suggestopaedia. This link is established when the suggestopaedic teacher deliberately endeavours to create a positive bond between himself/herself and the learners and amongst the learners as a group. At the same time, the suggestopaedic principles are harmoniously orchestrated to make the learners feel secure, comfortable and relaxed in the learning environment.

SUGGESTOLOGY -- The science of suggestion.

SUGGESDTOPAEDIA (also termed Suggestopedy, Suggestopedia and Suggestopedia/SALT) -- The application of suggestology to education. Lozanov (1978:225) described Suggestopaedia as:

> The global approach to personality, the 'volumely' (not linearly) organised instruction, the simultaneous utilization and activation of the conscious and paraconscious functions, the simultaneous participation of man's mental and emotional sides, the simultaneous participation of the left and right hemispheres of the brain, as well as that of the cortex and subcortex -- all these are of great importance for the global and many-sided influence of Suggestopedy over the personality.

SUGGESTOPAEDIA-BASED GUITAR METHOD -- A method for teaching the guitar based on the principles, premises and means of Suggestopaedia.

TABLATURE -- The generic term for systems of musical notation characterised by a pictorial representation of notes, rather than by a system of symbols as used in staff notation (vide appendix M).

TALENT EDUCATION -- See Mother Tongue Method.

TESOL -- Teaching English to Speakers of Other Languages.

SOCIETAL NORMS -- In this thesis, societal norms refer to the generally accepted views in education concerning man's capacity to learn and memorise.

TWO-NOTE CONCERT -- See One Note Concert.

VISUALISATION -- See Imaging

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OBJECTIVES OF SUGGESTOPAEDIA-BASED GUITAR COURSE

1. By the end of the course (eighteen hours), participants will be equipped with the theoretical and practical skills required to read music on the guitar up to the fourth fret, and be able to perform one piece of classical guitar music competently;

2. By the end of the course, participants will be able to demonstrate an understanding of the following concepts and terms, comprising the SYLLABUS:

a. The musical alphabet;
b. The twelve chromatic steps in music;
c. Sharps and flats;
d. Enharmonic equivalents;
e. Tones and semitones;
f. The treble clef;
g. The layout of the piano keyboard;
h. Sing a simple tune through twelve keys;
i. The stave;
j. Leger lines;
k. Note values: whole notes, half notes, quarter notes, eighth notes and sixteenth notes and their rests, as well as the dot;
l. Names of right-hand fingers (p,i,m,a);
m. Names of left-hand fingers (1,2,3,4);
n. Names of the open strings on the guitar;
o. Holding the guitar correctly;
p. Right-hand finger exercises (p,i,m,a etc);
q. Time signatures and bar-lines;
r. Naming any note on the guitar;
s. Reading any note on the guitar up to the fourth fret;
t. Basic performing and practising skills;
u. The musical terms and symbols:
   * p(piano - soft), f(forte - loud);
   * crescendo  and  diminuendo;
   * fermata  ;
   * apoyando (  ) and tirando strokes;
   * the double bar-line ;

v. Roman numerals representing frets;

w. Encircled numbers ( ① ② ③ ④ ⑤ ⑥ ) indicating strings;

x. Correct left-hand finger placement;
y. Naming all the parts of the guitar;
z. Notational skills for writing single notes up to the fourth fret;
aa. Form analysis as an approach to repertoire;
bb. Basic strumming technique;
cc. Introduction to chords;
dd. Tuning the guitar.

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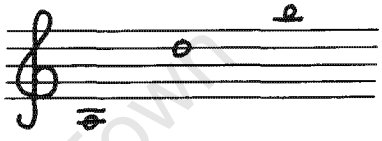
PRE-COURSE QUESTIONNAIRE FOR FIRST EXPERIMENTAL GROUP

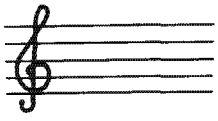
Date:..... Name:.....

Please answer the following questions. All answers will be treated in the strictest confidence. Marks are indicated by brackets.

1. a. Explain this sign: 

.....(1)

b. Name these three notes:  (3)

c. Write the note "A":  (1)

d. Define the terms "tone" and "semitone":

.....(1)

.....(1)

f. What do you understand by the following signs;

#.....(1)

♭.....(1)

g. There are ... notes in music; (1)

h. Explain the term "pulse" in music:

.....(1)

.....

i. Explain this sign:.....  .....(1)

.....

j. Explain this sign:..  .....(1)

.....

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2. a. Why do you want to learn to play the guitar?

.....

.....

b. Describe your feelings in connection with attending this course:

.....

.....

3. Name the following notes on the guitar: (2)

a. First string, third fret:.....
b. Fourth string, second fret:....
c. Sixth string, open:.....
d. Fifth string, third fret:.....

4. Rate on the scale below from 1-10 how easy or difficult you think it is to read music on the guitar:

Easy 1 2 3 4 5 6 7 8 9 10 Difficult

Comments: .....

5. Rate on the scale below from 1-10 how musical you consider yourself:

Not musical 1 2 3 4 5 6 7 8 9 10 Very musical

Comments:.....

Total marks: 15

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PRE- AND POST TEST

(Marks indicated by brackets)

Name: .....

1. Name the seven notes in the musical alphabet:

   .... .... .... .... .... .... .... (7)

2. a. What is this sign called? # ..... (1)

   b. What does it mean? ..... (1)

3. a. What is this sign called? b ..... (1)

   b. What does it mean? ..... (1)

4. Name the twelve CHROMATIC notes in music (use #'s):

   .... .... .... .... .... .... .... .... .... .... .... .... (12)

5. Name the twelve CHROMATIC notes in music (use b's):

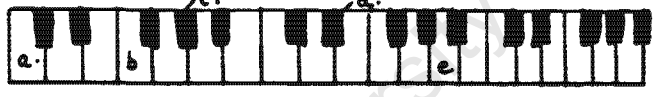
   .... .... .... .... .... .... .... .... .... .... .... .... (12)

6. Name the ENHARMONIC EQUIVALENTS of the following notes:

   a. A# = b. Db = c. F# = d. Ab = (4)

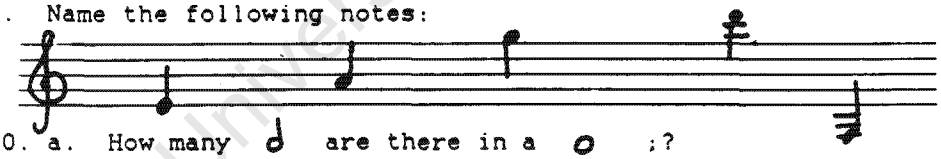
7. Name this sign: 𝄞 ..... (1)

8. Name the notes on the keyboard marked:




   a: .....
   b: .....
   c: .....
   d: .....
   e: ..... (5)

9. Name the following notes:



(5)

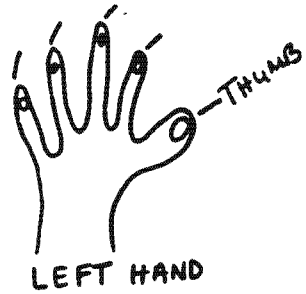
10. a. How many 𝅗𝅥 are there in a 𝅝 ;?

    b. How many 𝅘𝅥𝅯 are there in a 𝅗𝅥 ;?

    c. How many ♩ are there in a 𝅗𝅥. ;?

    d. How many 𝅘𝅥𝅯 are there in a ♩. ;? (4)

11. Give the correct names of the right- and left-hand fingers:





(9)

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12. Name the open strings of the guitar;

⑥ .... ⑤ .... ④ .... ③ .... ② .... ① .... (6)

13. Name three points you would observe in holding the guitar correctly:

a. .....

b. .....

c. ..... (6)

14. a. What is this sign at the beginning of a piece of music called? $\frac{3}{4}$.....

b. What does the top number stand for? .....

.....

c. What does the bottom number stand for?.....

..... (3)

15. Name the following notes on the guitar:

a. 6:4 ..... b. 2:3 ..... c. 1:7 ..... d. 5:1 ..... (4)

17. What do these signs in music stand for?:

a. < .....

b. > ..... (2)

18. What do these symbols in music stand for?:

a. *p* .....

b. *f* ..... (2)

19. What do these symbols in guitar music stand for?:

a. II .....

b. ⑤ ..... (2)

20. Name 10 parts of the guitar:

| | | |
|---|---|---|
| a. ..... | e. ..... | i. ..... |
| b. ..... | f. ..... | j. ..... |
| c. ..... | g. ..... | k. ..... (10) |
| d. ..... | h. ..... | |

21. Write the following notes: "A" on the third string; C# on the fifth string:

(4)

TOTAL: 100

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APPENDIX E

GUITAR COURSE EVALUATION QUESTIONNAIRE

Name:.....

* Please complete this evaluation as sincerely and frankly as possible;

* All information will be treated anonymously and in the strictest confidence.

* Please answer all questions as clearly and concisely as possible - you may answer the longer questions in point form, as long as your meaning is clear.

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SECTION A

Please circle the appropriate answer and feel free to make any additional comments.

1. Had you ever considered playing the guitar before attending this course? YES NO

2. Now that you have completed this course, do you feel motivated to study the guitar further? YES NO

3. Has this course motivated you to purchase your own guitar? YES NO

4. Do you feel that this course has increased your general musical appreciation? YES NO

5. Do you think you could effectively explain to someone how to read music on the guitar? YES NO

6. After each day of the course, did you feel motivated to attend the following day? YES NO

7. Did you feel anxious, nervous or unhappy at any stage of the course? (If yes, please specify) YES NO

8. Did you feel comfortable working with the group? YES NO

SECTION B (Answer on separate sheet of paper)

1. The Course Syllabus: (vide appendix B)

a. Was the syllabus comprehensive enough in terms of learner ability?

b. Were all the objectives of the syllabus satisfactorily reached?

c. Was the syllabus realistic in terms of the time allocated for the course?

d. Any other comments or observations concerning the syllabus?

2. Materials: ("Think Sheets", music and lesson plan)

a. Were course materials appropriate and suitable in terms of the course objectives?

b. Were the course materials systematic? i.e presented in a logical sequence, moving from the known to the unknown.

c. Were lessons well-structured?:

d. Were time allocations realistic in terms of the lesson plans?:

e. Any other comments or observations concerning lesson plans?

3. Teaching Aids:

Please comment as fully as possible on the following teaching aids by answering the following questions for each one listed:

* Were enough teaching aids provided?;
* Were the teaching aids well-used?;
* Were the teaching aids appropriate to the material being taught?;
* Could some teaching aids have been better used?;
* Were some teaching aids over-used?;

a. The Guitar Trainer ("Oscar");
b. Peripherals/posters;
c. Tape-recorder and record-player;
d. Flip chart;
e. Large keyboard and stave;
f. Games: Music Money; Blocks; bean-bags; rubber balls etc.
g. Venue.
h. Any other comments or observations concerning teaching aids?

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4. Methodology:

Comment as fully as possible on the methodology of the course under the following headings:

a. Do you think that this is an effective method for teaching the guitar?

b. Do you think that the organisation of the curriculum was effective?

c. Do you think that this method is effective in the group situation considering that most instrumental teaching takes place on an individual basis?

d. Comment on the way in which instructions were given and information conveyed;

e. Do you think that the interpersonal relationships in the group enhanced or suppressed the acquisition of guitar-playing skills?

f. Do you think that this method was appropriate and effective in terms of reaching the specified objectives?

g. Did you find any elements of the course specifically helpful or unhelpful?

h. Do you think that this method could work with much larger or smaller classes?

i. Any other comments or observations concerning the methodology?

5. The Course Presenter:

Comment as fully as possible on the course presenter under the following headings:

a. Was the interaction between teacher and learners satisfactory in terms of reaching the course objectives?

b. Comment on the course presenter's use of body language and voice intonation;

c. Was enough attention given to the individual needs of course participants;

d. Did the course presenter show a sincere interest in the development of the participants through encouragement and support?

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e. Do you think that this method helps the teacher to meet the needs of the individual participant?

f. Were the expectations of the teacher realistic?

g. Any other comments or observations about the course presenter?

6. General Summary:

a. In what ways did the course meet or fall short of your expectations?

b. Do feel that the overall objectives of the course were achieved;

c. Do you consider this method effective for teaching the guitar considering that it is mainly used for language teaching?

d. Is there anything else which you think should have been included in the course?

e. Is there anything which you think should be omitted from the course?

f. Do you think it would have helped you to achieve the course objectives if you were given homework or if you had access to a guitar at home?

g. How do you think that this method could be adapted for use in schools in terms of time and numbers of participants?

h. In about 100-200 words, give your personal impressions of the course.

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## THE GUITAR TRAINER

The Guitar Trainer is a teaching aid which was developed by the researcher for use in the Suggestopaedia-based guitar method. It consists of a perspex panel with representations of the guitar fretboard and a treble stave. Each note on the fretboard and stave may be lit up by pressing buttons on a control panel and learners place their fingers as indicated by the lights.

The Guitar Trainer has characteristics of both the tablature and staff notation systems, which allows learners immediate access to music without prior knowledge. In this way, the process of learning to read follows the progression of musical expression before the understanding of symbols.

The Guitar Trainer was developed to incorporate the following suggestopaedic principles and means:

a. "the joy of learning" is experienced by learners through ease of understanding note-reading (vide. 3.4.1);

b. peripheral stimulation is facilitated through seeing notes on the stave and fretboard simultaneously (vide. 3.5.13);

c. the design of the Guitar Trainer enables learners to see the "big picture" of the relationship between stave and fretboard (vide 3.5.2);

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d. massive input is provided through learners being exposed to information globally rather than linearly (vide 3.5.9);

e. the Guitar Trainer facilitates defocused learning: while notes are being played, the rhythms which are controlled by the teacher are also being played correctly. The teacher is also able to correct faulty hand and postural positions without impeding the flow of the music (vide. 3.5.3);

f. as the Guitar Trainer allows the learner to see both the staff notation and the fretboard position of notes, learners do not experience the anxiety which is often associated with having to remember positions of notes only in staff notation (vide. 3.5.15);

g. immediate feedback is provided to learners through seeing note positions as well as through listening to other class members. In this way learners are able to monitor their own progress (vide 3.5.4);

h. the Guitar Trainer provides a visual representation of the fretboard and staff notation which facilitates the development of imaging skills in relation to reading music (vide. 3.5.8);

i. the Snowball Effect occurs when learners see other class members learning with ease (vide. 3.5.17).

Photograph a: The Guitar Trainer

Photograph b: The Control Panel

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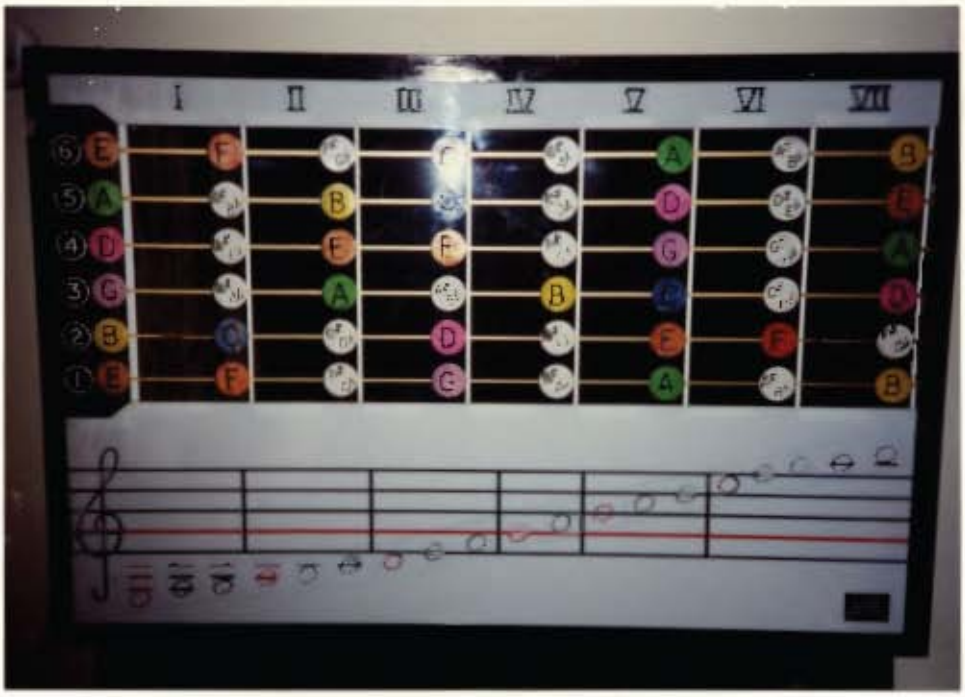



Photograph a.

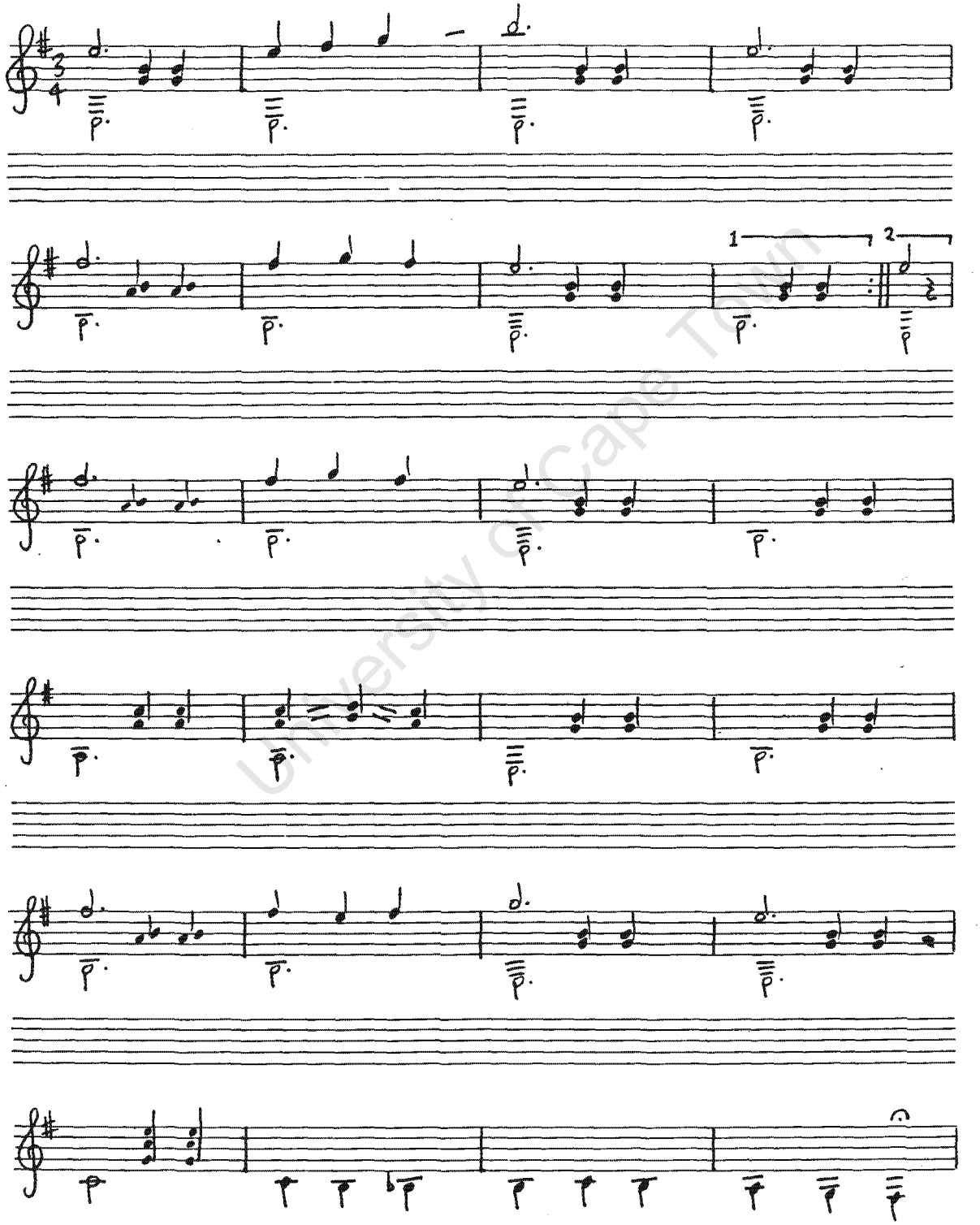
Photograph b.

TWO GRADE 1 (UNISA) CLASSICAL PIECES STUDIED IN GUITAR COURSE

a. Vals - B. Calatayud

b. Waltz - D. Aguado

a



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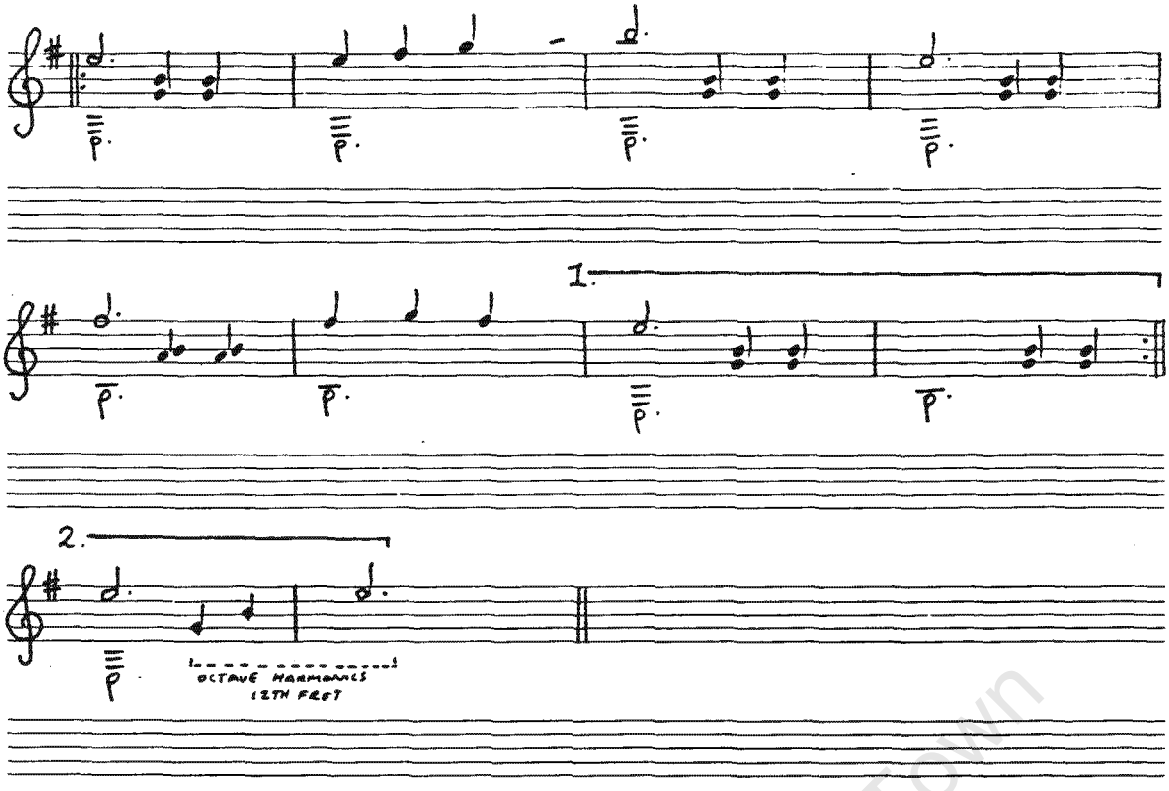


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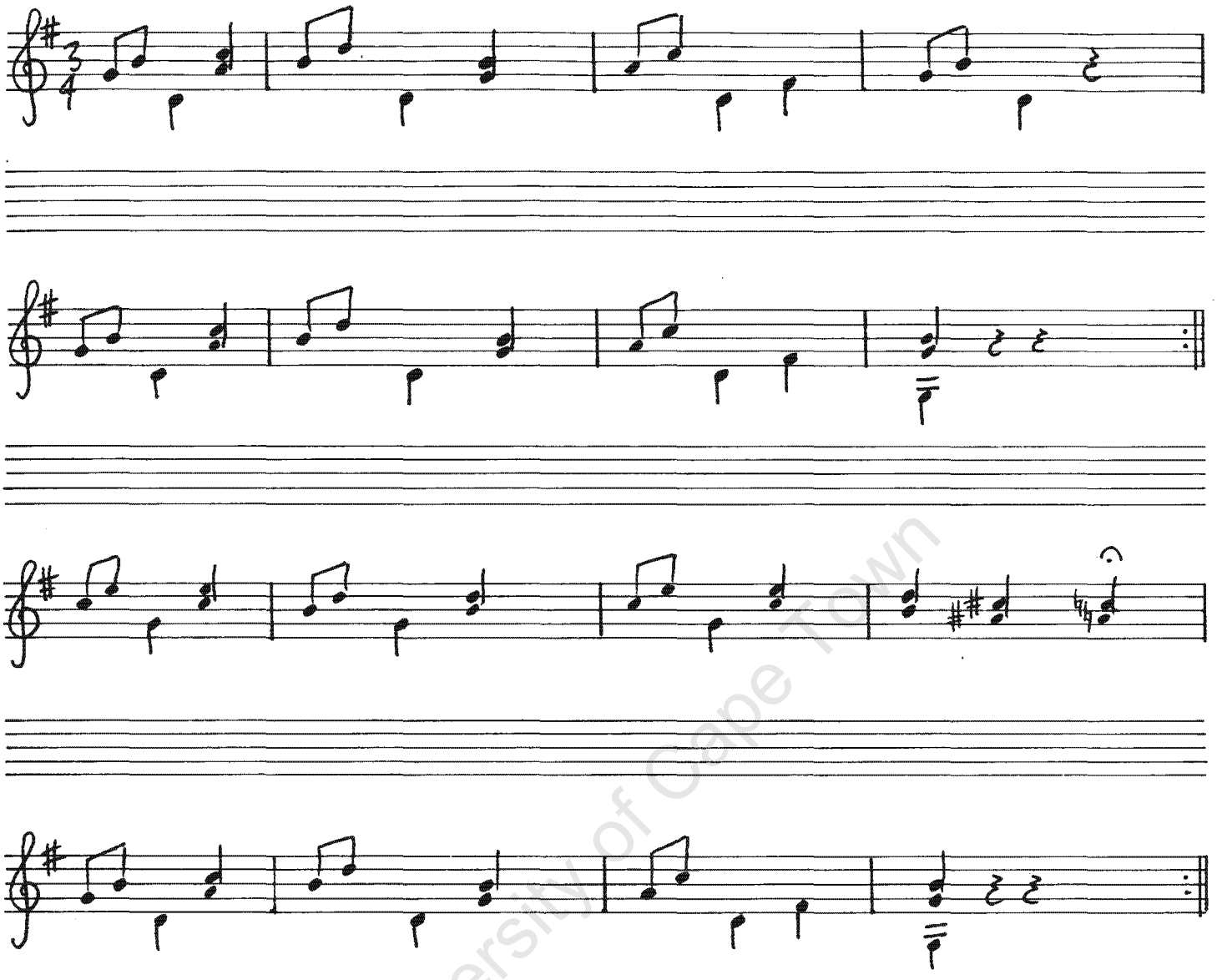
b



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PUBLISHED BY GUITAR ARCHIVES

Music recordings used in Suggestopaedia-based guitar teaching experiment:

a. Relaxation music and Second Concert Music

Stephen Halpern - Spectrum Suite
Johann Pachelbel - Canon

b. Background Music for activities:

John Williams - Greatest Hits: The Guitar
CBS Inc. 1981

The Best of John Williams
Columbia Records 1974

Narciso Yepes - Guitar Concertos
Decca Record Co. 1973

John Zaradin - Rodrigo Masterpiece
EMI Music South Africa (Pty) Ltd.

c. Song Tune: "Twinkle, Twinkle Little Star"
Recorded on Keyboard by John Walton

A comprehensive list of music recommended for use in the suggestopaedic classroom may be found in Lozanov, 1978:270-1 and Botha, 1986:376-7.

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ACTIVITIES, PERIPHERALS AND PROPS FOR USE IN THE SUGGESTOPAEDIA-BASED METHOD OF GUITAR INSTRUCTION

(Not all of these activities were used in the experiment described in chapter five of this thesis. They are given here to indicate the broad range of possible activities available for use in the suggestopaedic guitar class).

Activities for use with the Guitar Trainer (vide appendix F).

1. Purpose: orientation to Guitar Trainer.

   Activity: Class members name the position and string, e.g. 2:1 (second string, first fret) after being shown a note on the Guitar Trainer.

2. Purpose: Orientation to Guitar Trainer.

   Activity: Teacher states co-ordinates, e.g. 1:3 and individuals in the class are asked to name note from panel;

3. Note on stave (lower part of Guitar Trainer) is shown. Class members name the particular note;

4. Purpose: Development of notational skills.

   Activity: A note on stave is shown and the class writes the note in staff notation.

5. Purpose: Development of right-hand technique.

   Activity: Right-hand arpeggios on open strings are played by following lights as they are activated by the teacher.

6. Purpose: Learning correct left hand finger placement.

   Activity: As a particular light is activated, class members place the correct finger on the fretboard but do not play the note with the right hand.

7. Purpose: Development of right-hand technique.

   Activity: Random notes in open position are indicated on the Guitar Trainer. A recording of different drum rhythms is played in the background and the notes are played in the correct rhythm.

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8. Purpose: Left- and right- hand fingering development, aural development and sense of rhythm.

   Activity: Known pieces (e.g. nursery songs) in different keys are indicated on the Guitar Trainer. Learners follow the lights in time to a pre-recorded rhythm.

For variety, dynmanic indications of loud/soft/crescendo/ diminuendo may be used for above examples in which notes are played.

Peripherals

Posters with following information were used in the Suggestopaedia-based method of guitar instruction:

1. Words of song to be sung to the tune of "Twinkle, Twinkle, Little Star:"

   A B C D E F G
   These are all the notes you see
   G F E D C B A
   Say it backwards, that's o.k.
   A B C D E F G
   G F E D C B A

2. Chromatic notes in order from A to G#
   A A# B C C# D D# E F F# G G#

3. Chromatic notes in order from A to Ab
   A Bb B C Db D Eb E F Gb G Ab

4. Musical "ladder" and "circle", i.e. indicating the linear and circular progression of chromatic notes.

5. French Time Names
   Semibreve = Taa-aa-aa-aa
   Minim = Taa-aa
   Crotchet = Taa
   Quaver (2)= Ta-te

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6. Comparative chart of French, English and American names of note values:

| ENGLISH | FRENCH | AMERICAN |
|---|---|---|
| Semibreve | Taa-aa-aa-aa | Whole note |
| Minim | Taa-aa | Half note |
| Crotchet | Taa | Quarter note |
| Quavers (2) | Ta-te | Eighth notes |
| Semiquavers (4) | Ta-fa-te-fe | Sixteenth notes |

7. Charts with different rhythms - using five values as above;

8. Names of the fingers of the left and right-hands: Pima/1234;

9. Definitions of the musical terms : piano-soft/forte-loud/ crescendo-gradually getting louder/diminuendo-gradually getting softer;

11. Sharp, flat and treble clef symbols;

12. A Tone is two steps away;

13. A Semitone is one step away.

14. The Musical alphabet consists of 7 notes: ABCDEFG

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Props:

The following props were used in the Suggestopaedia-based method of guitar instruction:

1. Peripherals as indicated above;

2. Large piano keyboard painted on linen sheet (measurements: 1 metre by 6 metres);

3. Music stands;

4. Footstools;

5. Rubber balls and bean-bags for all participants;

6. Sets of cards with chromatic sequence of notes (sharps and flats);

7. Book of manuscript paper for each participant;

8. Cards with names of parts of guitar;

9. Pencils, pencil sharpener and erasers;

10. A cassette player;

11. Pre-recorded music for second concert sessions (vide appendix H);

12. Pre-recorded music tape with accompaniment for song

    "A B C D E F G" played on keyboard, modulating through all twelve major keys (vide appendix H);

13. Textured material and small stones -- used for developing touch-sensitivity in fingers;

14. Flip-chart;

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Games used for group bonding

1. Tangles: Members of group stand close together, facing each other with arms outstretched above heads and eyes closed. Each person reaches out and takes hold of two hands. When everybody is holding two hands, eyes may be opened. The group must now "untangle" until one circle is formed. Hands may change position but not be let go. Duration: 5 minutes;

2. Throw ball or bean-bag around class and back to the teacher. When it is thrown back to teacher, an answer must be given e.g. order of notes -- backwards or forwards, using sharps or flats. Duration: 2-3 minutes;

3. On the flip-chart, a page full of circles is drawn. Individuals in the group come forward and turn circles into known objects by drawing. Triangles or other geometric shapes may be used as well. Duration: 4-5 minutes.

4. Object Imagine: The class sits around in one big circle facing inwards. A guitar is placed in the centre of the circle and individuals take turns in miming an action with the guitar in which it is used to represent other objects. Members of the class are to guess what object is being portrayed. Duration: 3-10 minutes;

5. Throw ball or bean-bag around class while singing song "A B C D E F G." The song accompaniment is played on a pre-recorded tape and modulates through all twelve major keys. Duration: 3-5 minutes;

6. A variation on 5. Each class member has a ball or bean-bag which is thrown from hand to hand as song is sung. Duration: 3-5 minutes.

7. Class stands in one line, facing one direction. The last person taps a rhythm on the shoulder of the person in front, who in turn taps the shoulder of the person in front until the "message" reaches the first person in line. This person then claps the rhythm out loud and it is compared with the original rhythm to see if it has been changed. The person in front then moves to the back and the process begins again. Duration : 3-5 minutes.

8. Building with wooden blocks. Tallest shape/most solid/ triangular.

9. Identify pre-redorded sounds with eyes closed.

10. Develop touch sensitivity by feeling items of different textures.

Physical relaxation exercises

1. Progressive relaxation with music;

2. Stretching;

3. Breathe in -- hold breath for a certain count -- breathe out;

Music-related activities

1. Demonstrate tones/semitones/sharps/flats by using large piano keyboard. Walk up and down keys;

2. Arrange chromatic notes (letters) in particular order, e.g. beginning on A, C , F# or other notes;

3. Move in time to music of different rhythms;

4. Place guitar-part names onto blank diagram of guitar;

5. One note/two note/three note concerts: Set up music stand and footstool on "stage." Each participant has the opportunity to "perform" one or more notes in front of the class. Stage "ritual" is experienced in a non-threatening way:
Enter stage, bow, sit down, wait for silence, take deep breath to centre throughts, play note, wait for it to fade, stand up, bow to audience applause, leave stage;

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6. Rhythmic imitation exercise: teacher beats rhythm on drum and class imitates by clapping. Dynamic variation used;

7. Rhythmic Rondo: Teacher beats a rhythmic pattern on drum and each participant has the opportunity of clapping an answering phrase;

8. Music analysis: Each participant has copy of piece of music e.g. Waltz in G by Aguado. Bars that are the same/similar are indicated by highlighting, or another similar system;

9. Make up a song about the guitar using knowledge already acquired -- set to the tune of well-known song;

10. Card game: Deal out cards with all notes/accidental signs and symbols to small group. When a doubled card is placed in front of a participant, the first person to say the name of the note/accidental/symbol may have the pile of cards on which it has been placed. The object of the game is to gain as many cards as possible;

11. Sing a well-known melody from music, but sing the note names instead of the words;

12. Divide class into two groups -- each group is given a large card with numbers written on it. Each number represents a beat. X's are placed at certain numbers. Both groups count and then clap on the numbers on which the X's appear. In this way different rhythmic patterns are experienced -- may be clapped or played with instruments.

13. Japanese dance: The music of Sakura, the popular Japanese folk-song is given to the group and the participants create their own choreographed movements;

14. Percussion ensemble with basic home-made instruments: tins, paper, shakers, stones etc. Hand out notes as in number 12;

15. Flash-cards with notes are given to class members. In pairs, they take turns asking each other to name notes;

16. Play right-hand arpeggios Pima/Pami/Pimami/Pamima on open strings with different dynamics;

17. Participants teach each other one aspect of playing the instrument while other participants watch and then give constructive criticism afterwards;

18. Clap rhythms as indicated on charts, using semibreves, minims, crotchets, quavers, semiquavers and dotted minims ;

19. Music money game -- each player is given "cash", consisting of paper money with note values as currency. Money is exchanged between players, e.g. exchanging semiquavers for crotchets. The aim of this activity is to become familiar with the relative values of notes.

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APPENDIX J

SUMMARY OF RESPONSES TO DIDACTIC QUESTIONNAIRE WITH RESEARCHER'S COMMENTS

1. THE COURSE SYLLABUS (vide appendix B for complete syllabus)
Question a: WAS THE COURSE SYLLABUS COMPREHENSIVE ENOUGH IN TERMS OF LEARNER ABILITY?

Answers: All 22 subjects responded positively to this question. One response indicated that some aspects (unspecified) were over-reinforced, and another would have liked to have had more time for note-reading.

Researcher's comments: The course was structured for beginners with no previous knowledge of either music theory or the guitar and this proved to be the correct level for both groups. The nature of the course provided for flexibility regarding ability and age of learners, and these factors need to be taken into consideration when planning future courses.

Question b: WERE ALL THE OBJECTIVES OF THE SYLLABUS SATISFACTORILY REACHED?

Answers: 21 out of the 22 subjects stated that the objectives of the syllabus were satisfactorily reached. One participant was not certain of two points and some would have preferred more time to consolidate certain aspects such as note-reading, performing skills, time signatures, rests and notation.

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Researcher's comments: Although the objectives of the syllabus were reached, in future courses of this nature it would be beneficial to incorporate at least one extra session to consolidate and clarify any uncertain points.

Question c: WAS THE SYLLABUS REALISTIC IN TERMS OF TIME ALLOCATED FOR THE COURSE?

Answers: 20 out of the 22 subjects stated that the syllabus was realistic in terms of allocated time, although some would have appreciated more consolidation time.

Researcher's comments: As in question b, an extra session or perhaps a restructuring of the course in terms of time would provide the necessary consolidation time.

Question d: ANY OTHER OBSERVATIONS OR COMMENTS CONCERNING THE SYLLABUS?

Answers: The positive comments concerning the syllabus were that it was structured to incorporate a balance of both theoretical and practical skills, to provide a foundation for further musical development and to clarify some uncertain aspects of theory.

The negative comments were that some minor points were not understood clearly at the end of the course, that more theory could have been incorporated if fewer games had been played and that history of music, chord theory and strumming should have been included in the syllabus.

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Researcher's comments: Due to limitations of time, certain aspects of theory were not included in the syllabus. In a longer course, or one in which the specific requirements of the learners are known, these and other elements could be included. It would also be beneficial to determine the needs of a particular group through the use of a questionnaire and structure a course according to those needs. At teacher training level, it would be desirable to include the types of skills which teachers could immediately apply in their own teaching.

2. COURSE MATERIALS ("Think Sheets," music and lesson plans)

Question a: WERE COURSE MATERIALS APPROPRIATE AND SUITABLE IN TERMS OF COURSE OBJECTIVES?

Answers: All responses to this question were positive.

Researcher's comments: Materials were provided to consolidate conceptual knowledge rather than to teach it. The class was therefore not overburdened with work sheets and exercises, but used materials to summarise work or as references.

Question b: WERE THE COURSE MATERIALS SYSTEMATIC, i.e. PRESENTED IN A LOGICAL SEQUENCE, MOVING FROM THE KNOWN TO THE UNKNOWN?

Answers: All responses to this question were positive. All subjects were able to follow the progression of learning without confusion.

Researcher's comments: Part of the teaching technique used in this method was to make certain that all class members understood a concept before introducing a new one. This ensured that

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materials were introduced systematically. Lesson plans were flexible and approached with the view of keeping pace with the development of the group, rather than making the class keep pace with the lesson plan. If certain class members lagged behind the others, the point of difficulty was revised in a variety of ways. This approach did not make a struggling class-member feel self-conscious about impeding the progress of the rest of the class and it also gave more advanced members the opportunity to consolidate their own knowledge.

Question c: WERE LESSONS WELL-STRUCTURED?

Answers: All responses to this question were positive. Subjects stated that the lessons were well-prepared, had direction and moved at a comfortable pace. The physical relaxation at the beginning of each lesson, the variety within the lessons and knowing the "big picture" all enhanced learning.

Some subjects stated that the play (Japanese Folk-song) was unnecessary and could have been omitted in favour of more activities directly related to the guitar.

Researcher's comments: The structure of lessons is very important in suggestopaedic teaching as it provides a sense of continuity as the subject-matter is learned. Although all subjects participated in the plays, many stated that they were unnecessary and could have been omitted. The rationale behind the play was to give the class an opportunity to exercise its own creativity as well as to establish group bonding further. In the light of the many comments regarding the need for more consolidation time at

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the end of the course, the play could have been omitted. In future courses it should be included provided that time is not sacrificed from any other aspect of the course relating directly to the guitar.

Question d: WERE TIME ALLOCATIONS REALISTIC IN TERMS OF THE LESSON PLANS?

Answers: 15 out of the 22 subjects felt that time allocations were realistic and flexible. Enough time was provided to grasp concepts without becoming bored and the lessons progressed at a brisk but comfortable pace.

One subject stated that some areas (unspecified) needed attention. There was also a feeling that more time could have been spent playing the guitar and less time on some points of theory. The play was again mentioned as being unnecessary and one subject stated that the Second Concert sessions were presented too often. The tea-break was mentioned as being too long (half-an-hour) and it was suggested that it could have been shortened to twenty minutes.

Researcher's comments: One of the limitations of the experiment was time and although the aims of the lesson plans were achieved, the subjects' comments provide insight as to how more efficient use of time can be made in future courses. The general feeling was that more time could have been spent actually playing the guitar. An unavoidable difficulty with such an intense introduction to the guitar is the problem of sore fingers, from which most subjects suffered. For this reason, as well as the necessity for every learner to have a clear understanding

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of relevant theory, the time was balanced between practical and theoretical work. Although some subjects were keen to shorten the tea-break, the full half-hour was necessary to provide sufficient time for the course presenter to prepare for the subsequent session.

Question e: ANY OTHER COMMENTS OR OBSERVATIONS CONCERNING MATERIALS?

Answers: The positive answers to this question noted the following characteristics of the course materials: the flexibility of lesson plans, the variety of activities, the provision of the "big picture" and the smooth link from activity to activity. The use of the video camera was also observed to be a positive part of the lessons, although it was not originally included in the lesson plans.

Negative answers reflected that too much time was spent on learning the places of origins of the assumed biographies and that the guitar should have been introduced on the first day of the course.

Researcher's comments: Although a lot of time was spent learning the fictitious names and origins of the group members, it was necessary in terms of group bonding and infantilisation. Establishing a strong group dynamic depends on firmly establishing new identities before syllabus material is learned. Based on the recommendation of a subject in the first course,the guitar was introduced on the first day of the second course and did not detract from the group's progress. This was a valid recommendation, although in the first group a sense of

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anticipation was created by the knowledge that the guitar would be played the following day. Most participants enjoyed performing in front of the video camera, but it was not made compulsory for the whole class. The video camera had a positive influence on learning and, if possible, should be included in all future courses.

3. TEACHING AIDS

Question: Please comment as fully as possible on the following teaching aids by answering the following questions for each one listed:

i. Were enough teaching aids provided?

ii. Were the teaching aids used well?

iii. Were the teaching aids appropriate to the material being taught?

iv. Could some teaching aids have been better used?

v. Were some teaching aids over-used?

Subjects responded positively to the Guitar Trainer and stated that it provided the necessary visual stimulus to link the guitar fretboard to the stave. It also provided the "big picture" of the relationship between the stave and the fretboard.

Some subjects felt that the Guitar Trainer could have been used more, with upper and lower displays separated (the stave and fretboard may be separated and independently operated by means of switches), although the danger of relying on it too much was mentioned. One subject stated that it could promote the tendency to learn "off by heart."

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Researcher's comments: The most important characteristic of the Guitar Trainer is that it clearly presents the relationship between the stave and the guitar fretboard. Understanding this relationship is one of the chief difficulties associated with sight-reading on the guitar (vide appendix F). The same information could be conveyed to learners using a poster of the same design, with the teacher using a pointing rod to indicate which notes are to be played.

A small proportion of course time was spent using the Guitar Trainer and subjects often referred to it without the lights being operated. In this way it showed its usefulness as a point of reference as well.

b. PERIPHERALS/POSTERS

The following positive comments were made regarding the posters and peripherals: subjects' anxiety about learning was reduced as they were able to refer to them to confirm their own knowledge. The daily changing of positions of all peripherals helped some subjects to "see" them more, they assisted in creating a musical environment (vide 3.5.18 -- Venue) and they provided learning on both the conscious and paraconscious levels. Generally, the flowers and plants were felt to enhance the learning environment.

One subject stated that some of the posters were not clear owing to being drawn with thin pens and that too many colours and shapes were used.

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Researcher's comments: The purpose of changing the position of the posters each day was to make them more noticeable. On the recommendation of a participant in the first course, the posters in the second course were tilted at different angles rather than placed squarely on the walls as in the first course. The general feeling in both courses was that the posters and peripherals enhanced learning and in their preparation care should be taken to ensure maximum visibility.

c. TAPE RECORDER AND RECORD PLAYER

The following positive points were noted concerning the use of the tape recorder and record player: the music created a welcoming environment and an atmosphere conducive to relaxation. The background music was appreciated during group work, and the variety of music contributed towards the subjects' general musical appreciation (vide appendix H), although there was scope for this component to be increased. The recorded accompaniment of "Twinkle, Twinkle, Little Star" was noted to assist memory and concentration in learning the musical alphabet.

One subject felt that although enjoyable, the music created an environment that was possibly too relaxed for learning. Another participant responded negatively to the music used in the Second Concert Sessions. Another subject had previously encountered the music in an Afrikaans suggestopaedic course and this proved to be a distraction.

Researcher's comments: Music is central to suggestopaedic teaching, and in this course it achieved the intended effect (vide 3.5.11). In future courses it would be important to

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consider other courses of this nature to which subjects have been exposed in order to avoid evoking associations with other unrelated learning material.

d. FLIP-CHART

All subjects responded positively to the use of the flip-chart and appreciated being shown the "big picture" of the day's learning programme. It was noted to be clearly written on, that it made objectives clear but that it was used sparingly. It was preferred to the conventional blackboard and subjects enjoyed the games in which the flip-chart was used.

e. LARGE KEYBOARD AND STAVE

All subjects were positive regarding the use of these two teaching aids for the following reasons: they facilitated the internalisation of musical concepts and relationships owing to visual stimuli and physical involvement. Due to their large size and visual clarity they were noted to be suitable for junior primary music teaching. One subject stated that these two teaching aids, as well as the Guitar Trainer, were the most important elements of the course.

Researcher's comments: These two teaching aids were developed for communicating abstract musical concepts in a concrete way. During the second course, they were used more than in the first, specifically when answering questions raised by subjects. When initial explanations using these aids were complete, subjects used them on their own without the help of the teacher, thus affirming their usefulness.

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f. GAMES

Subjects noted that the games which were used facilitated variety and involvement, provided relaxation while learning, reduced anxiety and boredom, while encouraging group bonding and humour.

Some subjects thought that certain games (unspecified) were not directly related to the learning material, but contributed to building team spirit and creativity. One subject thought that the activity with wooden blocks could have been omitted.

Researcher's comments: The purpose of learning through the use of games was to facilitate infantilisation and defocused learning. Each game used had more than one purpose, e.g. squeezing and throwing rubber balls in time to the music improved blood circulation in the hands in preparation for playing the guitar and developed the subjects' sense of pulse; the game with building structures with wooden blocks encouraged team spirit and group bonding in preparation for solving problems related to the guitar. The use of a wide variety of activities made "drill" unnecessary, eliminated boredom and created an enjoyable learning environment.

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g. VENUE

All subjects responded positively to the venue, stating that the "lounge" atmosphere created a warm and homely learning environment. The tranquil, intimate setting was enhanced by having no outside interference, and there was enough space to move around freely during activities.

Researcher's comments: The venue is a central part of the suggestopaedic method as it contributes, inter alia, towards overcoming the intuitive affective barrier. In this respect, the guitar experiment was carried out in ideal conditions, as the room used was specifically selected and decorated for suggestopaedaic teaching. A concern for any teacher involved in this method is the expense involved in setting up the ideal conditions for teaching, although successful suggestopaedic teaching has been conducted in conditions far below the standard of even conventional classroom teaching (vide. Odendaal, Botha, Mouton, et al. In press.).

h. ANY OTHER COMMENTS OR OBSERVATIONS CONCERNING TEACHING AIDS?

Subjects stated that the wide variety of teaching aids established an enjoyable learning environment. One subject found the puppet particularly successful as a teaching aid and another commented that the game in which the foam rubber cube was thrown around assisted in remembering the fictitious names and places.

Researcher's comments: The use of a wide variety of teaching aids served a number of purposes: they assisted in infantilisation, they added variety and humour which prevented boredom, they created a sense of novelty and anticipation and they helped subjects learn information in a number of different ways. The use of the puppet, "Professor Brainstorm," was an experimental idea carried out in the first course. One subject stated that it could have been used more effectively and another stated that it could have been excluded altogether. The puppet was excluded from the second course, but with the correct

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preparation it has the potential to add another humourous element to the method (cf. Dhority, 1984:10-2).

4. METHODOLOGY

Question a: DO YOU THINK THIS IS AN EFFECTIVE METHOD FOR TEACHING THE GUITAR?

Answers: Subjects stated that the method was effective for the following reasons:

i. It reduced anxiety in the learning environment and removed inhibitions associated with learning;
ii. the variety of learning activities ensured sustained motivation and interest and the lack of tension made subjects receptive to learning.

One subject stated that she had learned more about music during the course than during five years of junior school music education. Another stated that at the beginning, he knew nothing about music (scoring zero in the pre-test), and at the end of the course he could read music. This demonstrated the effectiveness of the method.

One subject stated that the effectiveness of the method depended upon the learner's continued interest in studying the instrument and another stated that it is an effective introductory course to the study of the guitar. It was also stated that effectiveness should be measured in terms of cost and time saving compared to conventional teaching.

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Researcher's comments: Comments were generally very positive regarding the effectiveness of the method for teaching the guitar. Points were raised which provided insight into making the method more effective in future: longer follow-up courses should be planned so that enough time is provided to consolidate every element, and should be restructured to avoid the sustained practising which caused most of the subjects to have painful fingertips.

b. DO YOU THINK THE ORGANISATION OF THE CURRICULUM WAS EFFECTIVE?

Answers: The positive answers to this question stated that:

i. The curriculum was designed to keep pace with the class rather than vice versa;

ii. the curriculum was well-linked with a balance of theory and practice;

iii. the curriculum was structured in a logical progression from the known to the unknown;

iv. no loose ends were left at the end of the course;

v. the goal of playing the "Vals" was an effective motivator;

vi. there was a balance between the consolidation of material covered and the introduction of new material.

One subject who had previous musical experience stated that she felt frustrated at times owing to the desire to move on to new material.

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Researcher's comments: The organisation of the curriculum is an important part of suggestopaedic methodology as it is used to control the rate of learning and the introduction of new material. The curriculum was planned to emphasise the fixed relationships in music and this in turn led to a rapid understanding of the "big picture."

c. DO YOU THINK THAT THIS METHOD IS EFFECTIVE IN THE GROUP SITUATION CONSIDERING THAT MOST INSTRUMENTAL TEACHING TAKES PLACE ON AN INDIVIDUAL BASIS?

The responses to this question reflected that the strength of the method lies in the fact that it is used in the group setting and the following reasons for this were given:

i. In a group setting with a number of people sharing in a common learning experience, there is less pressure on the individual to "perform," with its resultant anxieties;

ii. errors received little attention, facilitating a relaxed and informal learning environment;

iii. peer tutoring provided moral support for learners as well as a ready source of assistance other than the teacher. This removed the total responsibility of teaching from the teacher and gave the learners the opportunity to test their knowledge through teaching;

iv. the frequent changing of partners, with whom learning activities were done, had a positive learning effect;

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v. the develoment of team spirit created a "family" atmosphere and learners were able to encourage and be encouraged by each other;

vi. seeing others make mistakes and overcome them was encouraging;

vii. individual attention was not sacrificed and frequent feedback was given.

Researcher's comments: The group setting was found to be an effective learning environment for both courses. Although a lot of time was spent developing a group identity, the resulting team work enabled each subject to progress at a rapid rate. The group setting enabled each learner to become a teacher as well, taking the focus off the course leader. This peer tutoring enabled the course leader to fulfil the role of facilitator and still give individual attention where necessary.

d. COMMENT ON THE WAY IN WHICH INSTRUCTIONS WERE GIVEN AND INFORMATION CONVEYED.

The positive comments relating to instructions were:

i. They were presented slowly, methodically, clearly and simply;

ii. they were given in a non-authoritarian manner with the minimum of "teacher talk";

iii. they were combined with positive messages which had a motivating effect on the class.

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One subject stated that some (unspecified) instructions could have been given more frequently and another responded negatively to the Second Concert sessions as she felt she was being told what to think and imagine.

Researcher's comments: The method removed a lot of teaching responsibility from the teacher as many sources of information were provided in the learning environment, viz. the teacher, the subjects, peripheral information, lesson outlines, lesson materials, teaching aids, etc. Each learning task was done with complete understanding and monitored through peer tutoring. Learners were encouraged to find answers from the environment or from their own knowledge, making the method learner-centred.

It is important to explain clearly the function of the Second Concert sessions in order to allay fears that they are "mystical" or "magical." Two learners resisted becoming involved in these sessions and both had difficulties learning to hold the guitar correctly, which was often reinforced in these sessions. Unless the learners' critical logical barrier is dealt with, the benefits of the method could be forfeited.

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E. DO YOU THINK THAT THE INTERPERSONAL RELATIONSHIPS IN THE GROUP ENHANCED OR SUPPRESSED THE ACQUISITION OF GUITAR-PLAYING SKILLS?

Answers: All the learners in both groups felt that the interpersonal relationships of the group enhanced the acquisition of guitar-playing skills. The following reasons were given:

i. Subjects were mutually supportive and encouraged by each other, even when performing solo;

ii. subjects did not feel as if they were the centre of attention;

iii. the fictitious biographies made everyone "unknown," putting all subjects on an equal footing and eliminating the problem of cliques forming;

iv. the class felt like a team with a challenge rather than individuals with problems;

v. subjects were role models for each other;

vi. tea-times were important in order to make friends.

One subject felt frustrated when other class members appeared to progress faster than herself and another (not from the Cape Town College of Education) was frustrated that she did not learn the real names of class members.

Researcher's comments: The interpersonal relationships were a strong feature of the method. Bonds were allowed to develop which enhanced learning and the team spirit ensured that there was an atmosphere of trust and enjoyment (vide. 3.4.3 -- the suggestive link).

f. DO YOU THINK THAT THIS METHOD WAS APPROPRIATE AND EFFECTIVE IN REACHING THE SPECIFIED OBJECTIVES?

All 22 subjects answered this question positively.

Researcher's comments: This unanimous response showed that the objectives of the method were realistic in terms of the objectives and also that the method used to achieve them was appropriate.

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g. DID YOU FIND ANY ELEMENTS OF THE COURSE SPECIFICALLY HELPFUL OR UNHELPFUL?

Answers (helpful):

i. The form analysis of the "Vals" (vide appendix g) made it easy and less formidable;

ii. confusions was cleared up regarding theoretical and conceptual knowledge;

iii. teaching aids, specifically the Guitar Trainer, stave and fretboard were helpful;

iv. ideas used in the course stimulated ideas for the subjects' own learning and teaching;

v. the fictitious biographies, games and songs were particularly helpful;

vi. the course provided a basis from which to continue the study of music;

vii. the team work was particularly helpful;

viii. the Second Concert sessions;

ix. the venue;

x. the logical structure and ordering of concepts;

xi. the informal learning environment;

xii. the clarity with which the relationship between the stave and fretboard was presented.

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Answers (unhelpful):

i. The Second Concert sessions;

ii. the play;

iii. performing.

Researcher's comments: Most of the comments showed a positive response to all the elements of the course. The few negative responses can be used to improve future courses, except for the elimination of the Second Concert sessions which are central to the course.

h. DO YOU THINK THAT THIS METHOD COULD WORK WITH MUCH SMALLER OR LARGER CLASSES?

Answers: The general feeling of subjects was that the success of the method depended upon the size of the classes. With too many class members, individual attention would be sacrificed and difficult to manage. With too few participants, a group identity might not develop and there could be too much focus on the teacher.

The age of participants as well as available space were given as considerations for determining group size. Ten to twelve participants was recommended as the ideal group size. It was also noted that some aspects of the course (unspecified) could be done with classes of any size.

Researcher's comments: There is an optimal class size for this method because of the need for developing group identity as well as providing individual attention. In language teaching a class of twelve members is recommended for these reasons. Expense is also a consideration in determining the group size for the

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guitar method, e.g. purchasing guitars and other equipment, having a suitably large room available, etc.

i. ANY OTHER COMMENTS OR OBSERVATIONS CONCERNING THE METHODOLOGY?

Answers (positive):

i. The effectiveness of the course is related to its being treated with openness and honesty. It is not a "secret" method which uses any special techniques such as hypnosis or any other "tricks";

ii. the learner is always in control of his/her own thoughts;

iii. the method is enjoyable, relaxing and "learner-friendly";

iv. lessons stop before boredom or tiredness sets in and they end with a sense of anticipation;

v. it is a new, fresh and thoroughly enjoyable method which makes learning fun;

vi. the method helps free one of inhibitions related to learning.

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Answers (negative):

i. The terminology "mind's eye" used in the Second concert sessions should be changed as it could create negative feelings owing to being associated with cultish symbolism. It may be better to use the words "in our minds we see ... "

Researcher's comments: These comments showed the tremendously positive effects which the method has on the learner both from a personal viewpoint and in relation to the subject material.

It is important that the method is conveyed with openness and honesty, stressing its scientific basis and removing any mystical connotations.

5. COURSE PRESENTER

Question a: WAS THE INTERACTION BETWEEN TEACHER AND LEARNERS SATISFACTORY IN TERMS OF THE COURSE OBJECTIVES?

All participants responded positively to this question. The following points were specified:

i. The involvement of the teacher with the class in the learning process contributed positively to achieving the course objectives;

ii. learners were encouraged and praised and correction was done in a positive way;

iii. learners felt free to make mistakes without fear of negative criticism and difficulties were anticipated by the teacher;

iv. the method was learner-centered rather than work- or teacher-centred;

v. learners were treated as adults;

vi. enough individual attention was given to class members.

Researcher's comments: The above comments reflect the essence of the suggestopaedic method, which allows the teacher to become a facilitator of learning rather than the centre of learning. Being involved in the learning process allows the teacher to deflect some of the teaching responsibility onto the learners which

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alleviates much of the anxiety associated with controlling a class.

b. COMMENT ON THE COURSE PRESENTER'S USE OF BODY LANGUAGE AND VOICE INTONATION?

Answers: The majority of the subjects stated that the presenter's voice intonation and body language conveyed a natural and relaxed attitude which made the class members feel at ease. The concert sessions were observed to be presented in a clear, quiet and relaxed manner. One comment reflected that more voice intonation could have been used and that body movements could have been slower at times (unspecified).

Researcher's comments: An important part of the suggestopaedic method is the impression conveyed by the teacher through voice intonation and body language. It is therefore necessary for the teacher to undergo specialised training in these areas so that the conscious and subconscious messages conveyed to the learners are congruent with attitudes of warmth, acceptance and trust.

c. WAS ENOUGH ATTENTION GIVEN TO THE INDIVIDUAL NEEDS OF THE COURSE PARTICIPANTS?

Answers: The majority of subjects responded positively to this question and the following details were specified:

i. Individual needs were met even when class members progressed at differing rates;

ii. there was a balance between discovery learning and teaching;

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iii. help was readily available from the teacher when needed and class members could rely on individual attention;

iv. attention to individual needs was a particularly strong aspect of the course.

One subject experienced frustration at the rate of progress owing to having had prior musical experience. Another subject noted that the class size determines the amount of individual attention which may be given.

Researcher's comments: The size of the class determines how much individual attention each class member receives from the teacher. However, as most of the teaching is defocused from the teacher, every class member receives individual attention through peer tutoring and the teacher is free to act in a supervisory capacity.

d. DID THE COURSE PRESENTER SHOW A SINCERE INTEREST IN THE DEVELOPMENT OF THE PARTICIPANTS THROUGH ENCOURAGEMENT AND SUPPORT?

Answers: Subjects responded positively to this question. Comments were made with regard to group size and learners' rate of progress.

Researcher's comments: Vide question d.

f. WERE THE EXPECTATIONS OF THE COURSE PRESENTER REALISTIC?

Answers: Subjects responded positively to this question. Some subjects stated that they thought the expectations were unrealistic in terms of their own ability and the large syllabus. However, at the end of the course, it could be seen that the expectations were realistic.

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Researcher's comments: An important issue was raised by one subject in connections with expectations: the impression of the course conveyed to participants by the teacher should be realistic. The method does not promise magical results, neither does it have any secret formula to make people learn more quickly. The techniques used in the method are founded on scientific discoveries relating to brain functions and many of them are used universally in effective teaching. One subject expressed disappointment because he thought he would suddenly be able to play the guitar, but he could not play as well as he thought he would by the end of the course. Incorrect perceptions of the method do exist and in order for it to gain credibility on a wider scale, these need to be dispelled.

Most subjects were surprised when they learned what the goals of the course were and were equally surprised when they were achieved and in some cases exceeded. The stated expectations of the teacher led to learners believing that they were able to achieve the objectives. Knowing that the teacher had positive expectations exerted a strong influence on the learners (vide 3.5.14 -- Pygmalion Effect).

i. ANY OTHER COMMENTS OR OBSERVATIONS ABOUT THE COURSE PRESENTER?

Answers: Answers reflected that the personality of the teacher greatly influenced the success of the method. The teacher functioned in a facilitative role which motivated the class members.

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Researcher's comments: That the class members observed the teacher's personality to be a key to the success of the method, reflects the need for specialised training in the use of the method. The teacher does need to express a sincere interest in the subject and the learners and although this may be partly achieved by natural teaching ability, it is demanded of the teacher that he/she knows how to put the **principles** and **means** of Suggestopaedia into practice.

6. GENERAL SUMMARY

IN WHAT WAY DID THE COURSE MEET OR FALL SHORT OF YOUR EXPECTATIONS?

The majority of answers reflected that the course met and exceeded expectations in learning to play the guitar, reading music and understanding music theory. Some of the answers are detailed below:

Answers (positive):

i. The course exceeded expectations because participants did not expect to be able to play the guitar at the end of the course;

ii. the course opened the way to a deeper understanding of music;

iii. the course provided the skills and confidence to be able to work out how to play a piece of music;

iv. the course created a positive attitude towards studying music and the guitar.

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Answers (negative):

i. One subject had unrealistically high expectations of the course and therefore they were not all met;

ii. one subject had studied the piano previously and therefore experienced boredom with some of the theory which she already understood;

iii. one subject stated that she could not play the "Vals" at the time of completing this questionnaire and attributed it to being a slow learner. This questionnaire was completed before the final session of the course and although this subject could not play the piece at this stage, she could in fact play it at the end of the course.

Researcher's comments: Although the majority of the responses were positive, the negative answers provide suggestions for improving the course in future. If the expectations of the particular group are known prior to the course, it may be structured to fulfill particular needs.

b. DO YOU FEEL THAT THE OVERALL OBJECTIVES OF THE COURSE WERE ACHIEVED?

Answers: All answers to this question were positive.

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c. DO YOU CONSIDER THIS METHOD EFFECTIVE FOR TEACHING THE GUITAR CONSIDERING THAT IT HAS BEEN USED MAINLY FOR LANGUAGE TEACHING?

Answers: All subjects agreed that this method was effective for teaching the guitar. One subject attributed this success to the fact that music was also a language. Some subjects stated that in their experience, it could be even more effective for teaching the guitar than for language teaching. Another subject stated that the success of the course depended on the teacher and therefore could be used to teach any subject.

Researcher's comments: The success of the method in achieving the objectives provides evidence that it is not limited to language teaching.

d. IS THERE ANYTHING WHICH YOU THINK SHOULD BE OMITTED FROM THE COURSE?

Answers: The following were mentioned: The play (Japanese), the Second Concert Sessions and the game in which wooden blocks were arranged into different designs.

Researcher's comments: The above mentioned three items represented the opinion of three subjects. This reflects that all the other activities and items were regarded as being necessary.

e. DO YOU THINK IT WOULD HAVE HELPED YOU TO ACHIEVE THE COURSE OBJECTIVES IF YOU WERE GIVEN HOMEWORK OR IF YOU HAD ACCESS TO A GUITAR AT HOME?

Answers: The majority of subjects thought that being prescribed homework or having had access to a guitar would not have made much difference in achieving the course objectives. The following

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reasons were stated:

i. Homework would have caused anxiety and broken the relaxed atmosphere of the course;

ii. incorrect habits could have been reinforced by practising alone;

iii. due to the painful fingertips which many subjects experienced, the break between lessons was necessary;

iv. having homework could have caused confusion;

v. homework was unnecessary considering the quantity of work covered in the course;

vi. subjects were able to think about the course without feeling guilty about not having done homework.

Those in favour of having homework or practising at home stated that:

i. They could have developed more confidence or have overcome some simple problems by working on their own;

ii. homework could have had a positive effect if completing it was motivated by personal desire and not obligation;

iii. the "Vals" could have been perfected with more time to practise at home;

Researcher's comments: Seeing that the course objectives were reached without prescribing homework or practising, it appears unnecessary to include them in courses.

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The problem of subjects having painful fingertips could also be aggravated by prescribed practising. In future courses, optional theory exercises could be given, but it would be important to stress that they are not obligatory.

f. DO YOU THINK THAT THIS COURSE COULD BE ADAPTED FOR USE IN SCHOOLS IN TERMS OF TIME AND NUMBERS OF PARTICIPANTS?

Answers: The main points raised in connection with using this method in schools were to do with time and the size of classes:

i. Time-tables would have to be rearranged to accommodate this type of teaching programme and this could disrupt regular teaching schedules;

ii. as the study of music is generally considered an "extra" subject, schools may not be willing to make the necessary changes to accommodate this type of teaching programme. This could be overcome by presenting the course in school holidays, after school hours or on week-ends. Alternatively, different time structures could be explored to adapt the method to fit in with existing time-tables.

iii. the size of classes would have to be taken into consideration and this would limit the number of course participants.

An observation was made concerning the "elitism" of this type of method, which required special venues, expensive equipment, etc. Not all schools would be able to provide the ideal set-up and this could limit the availibility of the method to a wide range of schools.

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Researcher's comments: Implementing this type of method in the South African school situation would require schools to make adjustments in time and facilities. However, as the method is known to be of psychotherapeutic as well as educational value to learners, it could prove to be well worth the sacrifices made. It is recommended that a long term study of the method is done with respect to both music education and the influence of the method on attitudes and motivation towards learning generally.

g. IN ABOUT 100-200 WORDS, GIVE YOUR PERSONAL IMPRESSIONS OF THE COURSE.

Answers: Subjects stated that the course was a positive experience, that it increased appreciation of the classical guitar and music in general, and that it provided motivation to study the guitar further. It provided a grounding in music and was characterised by a strong sense of comeraderie between class members.

One subject stated that she had failed a grade one guitar examination twice, but after the course felt that she could pass it easily.

Some comments of course participants have been selected to reflect personal impressions of the method:

-- "One knew nothing and then all of a sudden everything dawned on one all at once."

-- "One could internalise the concepts so easily because they could be experienced by the whole person -- total physical response."

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-- "Learning to read notes on the guitar is one of the most valuable things I have learnt -- excellent basis from which I can work."

-- "I enjoyed the relaxed 'lounge' classroom. Less pressure and more welcoming and homely."

-- "I gained a better understanding of the guitar and a positive attitude."

-- "At the beginning of the course, I thought it was an impossible amount to learn, but I've done it ... without 'cramming' or rushing."

-- "I believe [this method] probably works better with guitar, since there is no major communication deficiency, as there is with language instruction."

-- "I feel that I want to continue learning the instrument and I intend pursuing further instruction."

-- "I've learnt a lot without realising it."

-- "I feel the group relationships enhanced my playing acquisition, and that it was not me battling in isolation, but a team confronting a challenge."

-- "I am amazed at not only the amount of theoretical knowledge I have gained, but at the depth of understanding I now have."

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APPENDIX K

EXAMPLE OF EARLY PLEASANT LEARNING EXPERIENCE
(cf. Dhority 1984:6-7 - 6-9)

This is read to the class at the beginning of the course. Participants relax in comfortable chairs while soft music is being played in the background (vide Appendix H - Discography)

As we begin to collect our energies and become more and more present, we can notice the regularity of our breathing, allowing it to be as comfortable, slow and deep as feels good. If it feels more comfortable to close our eyes, that is fine. And as we become aware of the chair supporting our bodies securely and easily, we can let any discomfort go, as if it were flowing right out through the chair. The support for our bodies and arms allows us to relax completely and to open easily to new experience. The pleasant colours and objects in the room invite us to enjoy ourselves through our senses.

And as we relax, we may find it easy to drift back to a time when we learned something new, when learning filled us with joy and satisfaction. A time when we experienced that learning is easy and as natural as breathing in and out. It may have been the first time we learned to ride a bicycle, or swim in the deep end of the swimming pool, or solve a maths problem, or any other positive learning experience we wish to recall. This special, positive, learning experience may have occurred recently, or months or even years ago. We may have been alone, with a friend, a teacher or a family member. We will remember.

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And as we re-experience, re-live this special positive learning, we may hear all the sounds that are there, smell the fragrances, see all the details of the scene, feel the positive sensations accompanying the experience. We may even become aware of the essence of this experience which makes it so special. It may be wonder, delight, joy, mastery, appreciation, excitement, confidence, or another quality - we will be able to know. Whatever that essence is, we will be able to let it begin filling us now, so that the essence of this special learning experience resonates throughout our being, reminding us that this experience is a resource for us, a valuable possession, which we can call upon to remind us how we love to learn, how we are able to learn naturally, easily and successfully.

We may even realise that as we embark upon new learning experiences, all we have to do is recall our positive learning experience and our minds will become attuned to the way we like to learn, attuned to the way we learn effectively and successfully. And in the days ahead, as we help each other enjoy learning together, we may find that there is some part of us, some inner sign which awakens, when it is reminded of our special experience and we may find that the special essence will begin to emerge again and again, to help us experience the kind of learning we are seeking. In a few moments, we will be returning with our conscious awareness back to this moment, to this room, and when we do, we may find it easy, if we wish, to bring with us some of the essence of our special, positive learning. We will feel refreshed, alert and awake, ready to utilise our inner resources and the resources of the group to full advantage.

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Now, in your own time, at your own pace, slowly bring your awareness back here, to this room, together with the other people here. As we open our eyes, notice the people and objects around us. Listen to the sounds in the room, feel the firm floor beneath our feet, stretch, and smile at your neighbour.

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EXAMPLES OF FRETBOARD TABLATURES (Azpiazu 1966)

The following pages give examples of fretboard tablatures which were in use from the early sixteenth to the eighteenth century. These examples are presented to illustrate the pictorial character of the various tablature systems as opposed to the symbolic character of staff notation.

Nine different systems are presented, each in three sections. The first section (A) is part of a piece of music written in tablature, with the name of the particular composer and date of tablature (the Italian and Spanish systems used numbers while the French, English and German systems used letters of the alphabet). The second section (B) is the code or key used to transfer the tablature onto the fretboard, with tuning indicated. Most music for solo lute was written for an alto instrument in G (Ragossnig, 1978:58; Tyler, 1980:78), but as this study is concerned with the pictorial aspect of tablature as related to the guitar, the examples have been transcribed for a tenor lute in E. The third section (C) shows part of the tablature example realised in staff notation.

The strings on the lute, vihuela and Baroque guitar were arranged in pairs called "courses" with the exception, usually, of a single treble string (Prynne, 1963:11). Where bourdons (octave doublings) are used, these have been indicated in section B. In some instances Azpiazu has indicated incorrect octave pitches and these have been corrected.

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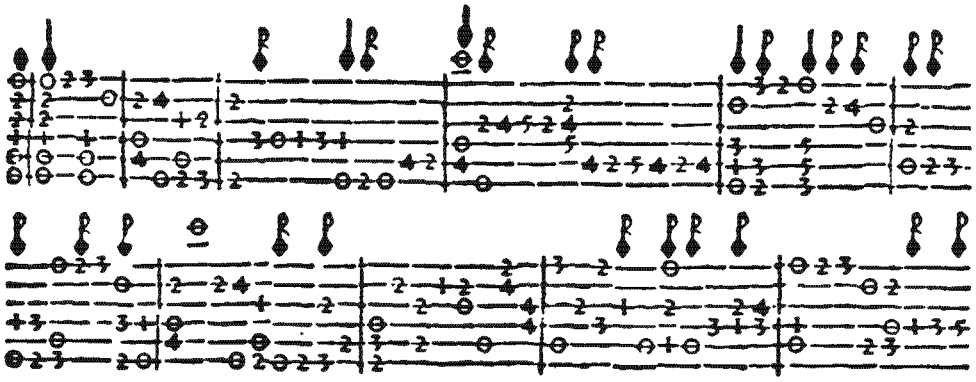
# Simone Molinaro

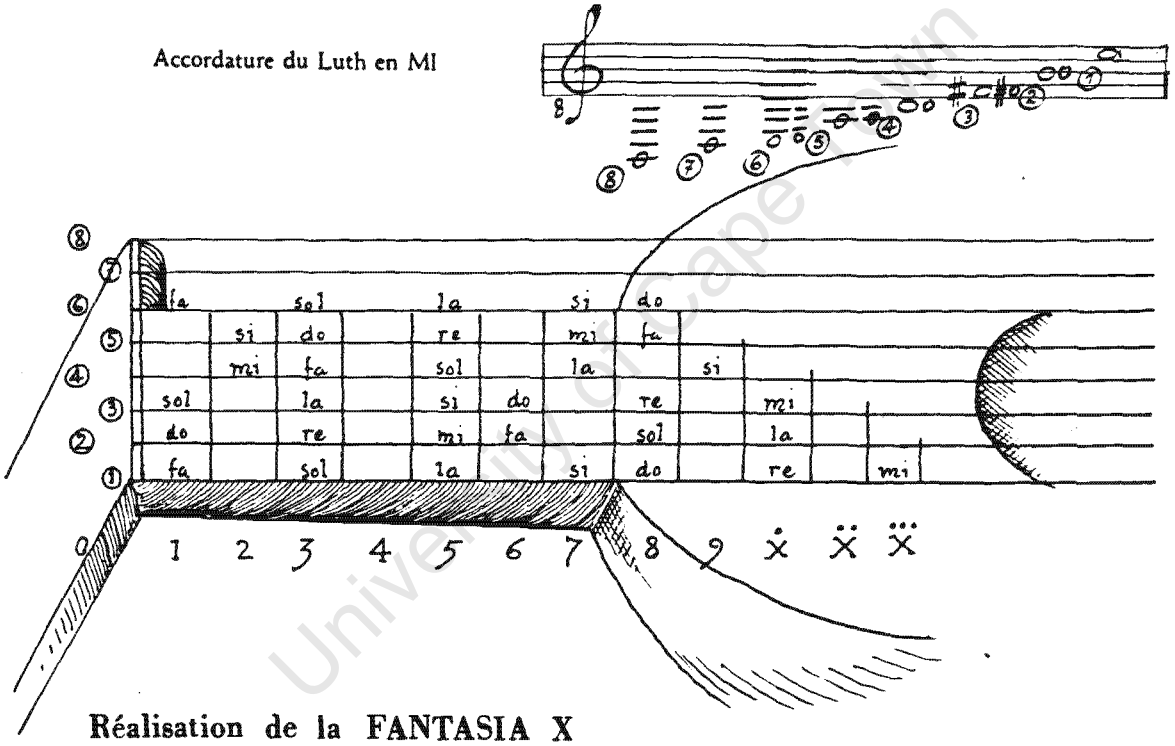
(1565? — 1615?)

A



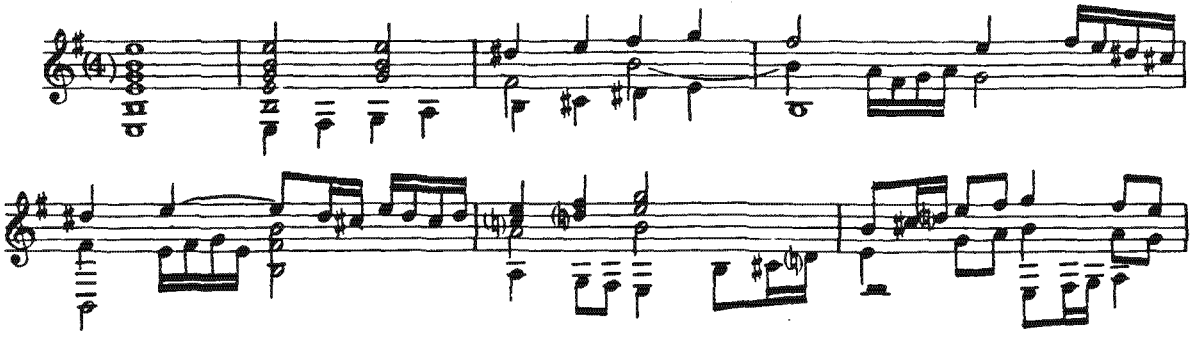
B

Accordature du Luth en MI




**Réalisation de la FANTASIA X**

C



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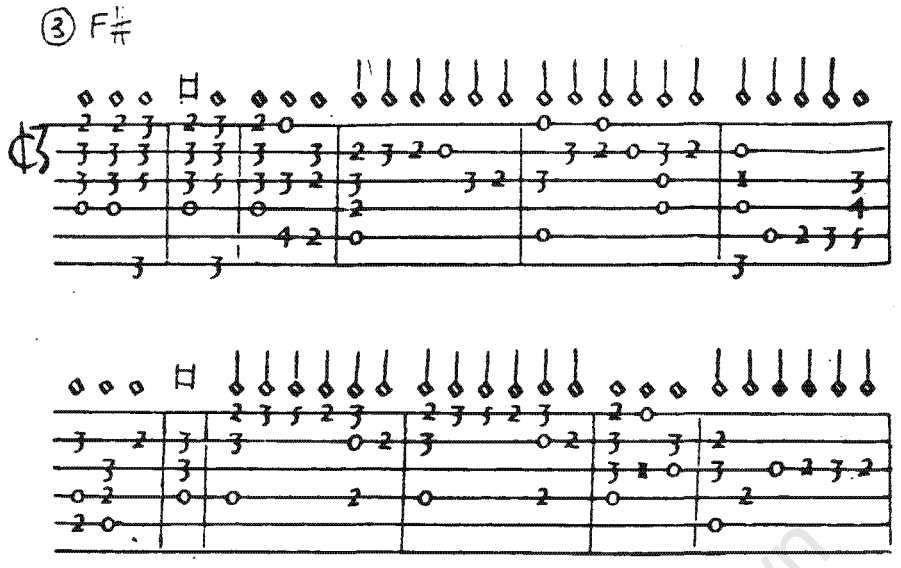
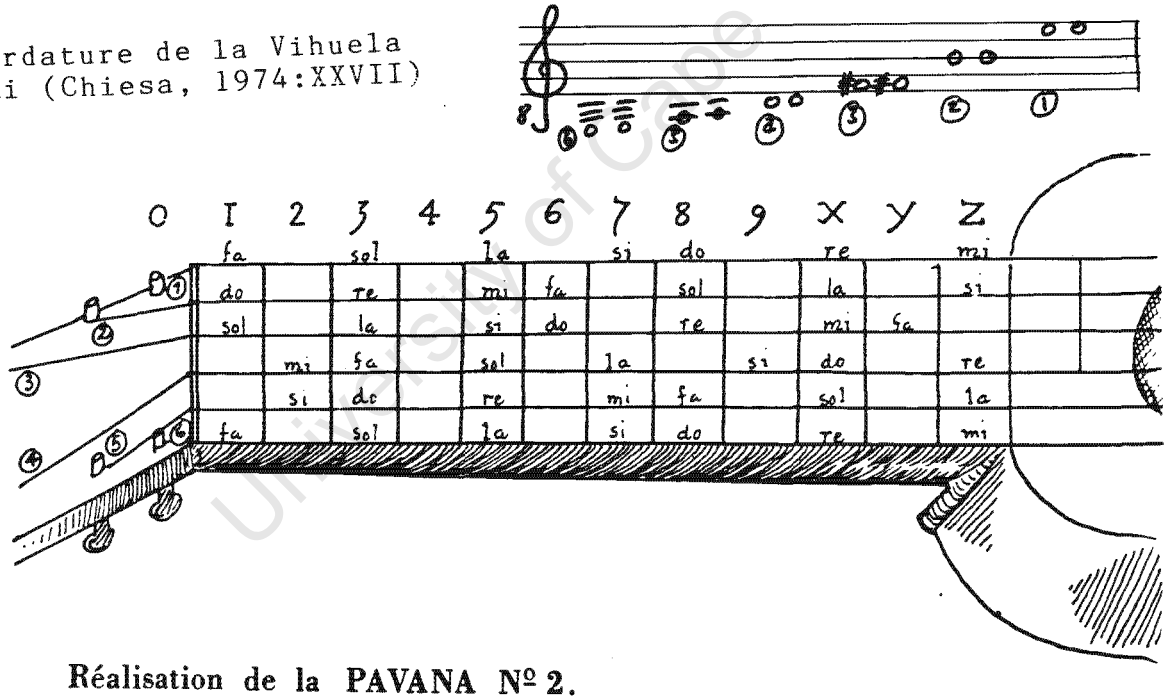
# Luis Milan

(1502? — 1561?)

A

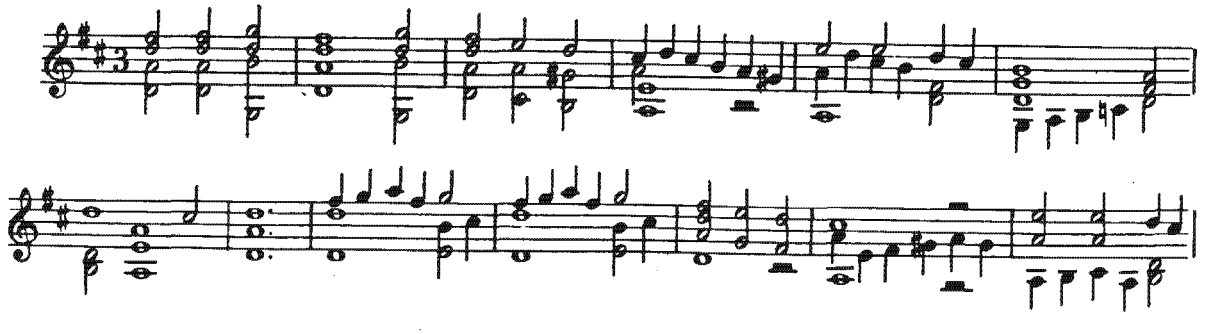



B Accordature de la Vihuela en Mi (Chiesa, 1974:XXVII)




**Réalisation de la PAVANA Nº 2.**

C



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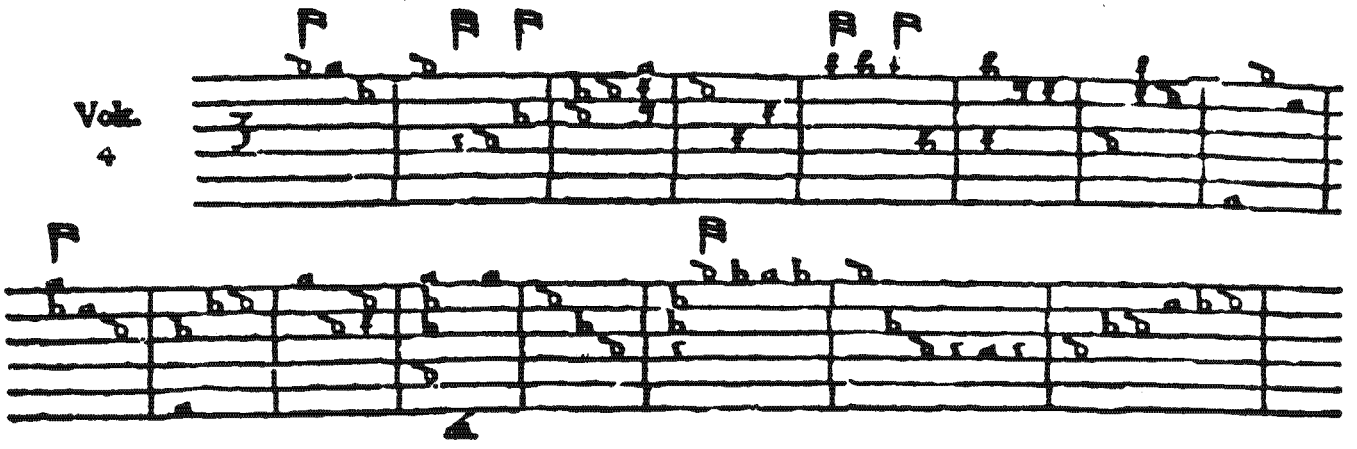
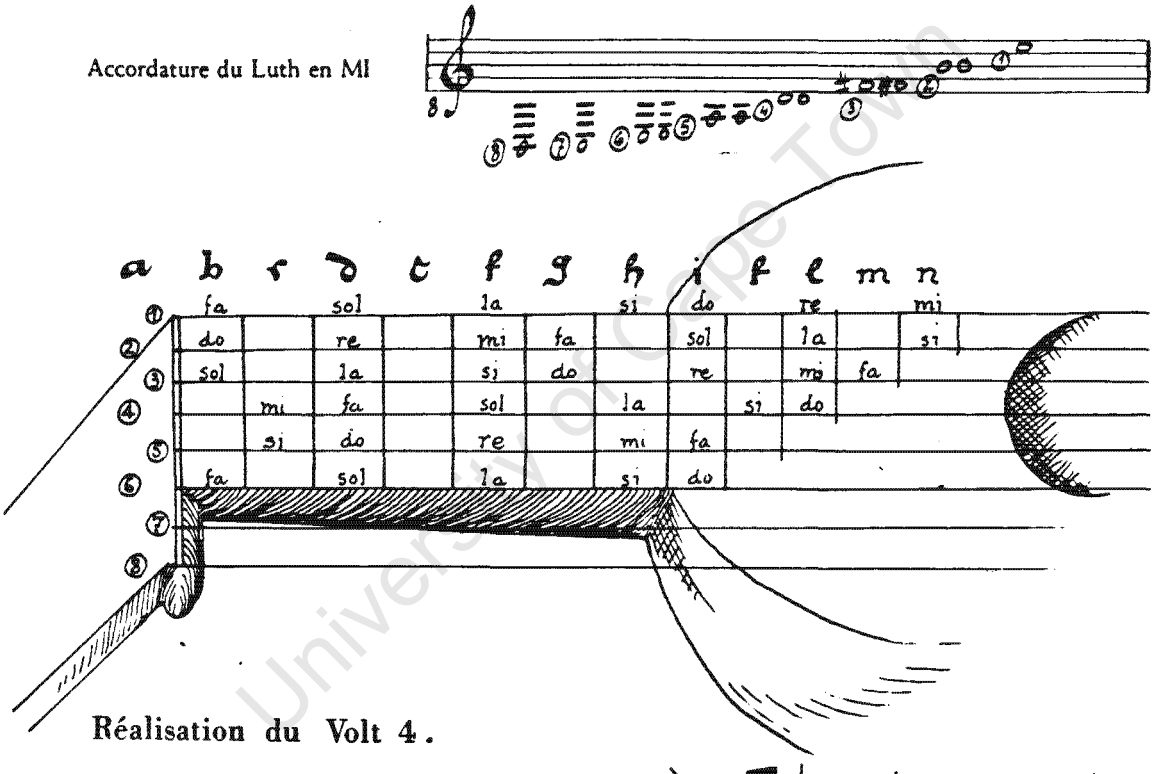
From the "Varietie of Lute Lessons" edited by Robert Dowland (1958:70).

Originally published in 1610.

A

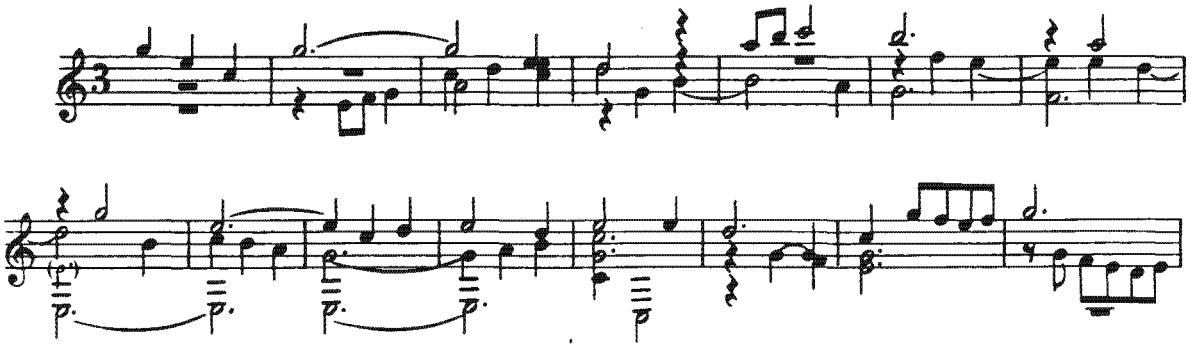



B




Réalisation du Volt 4.

C



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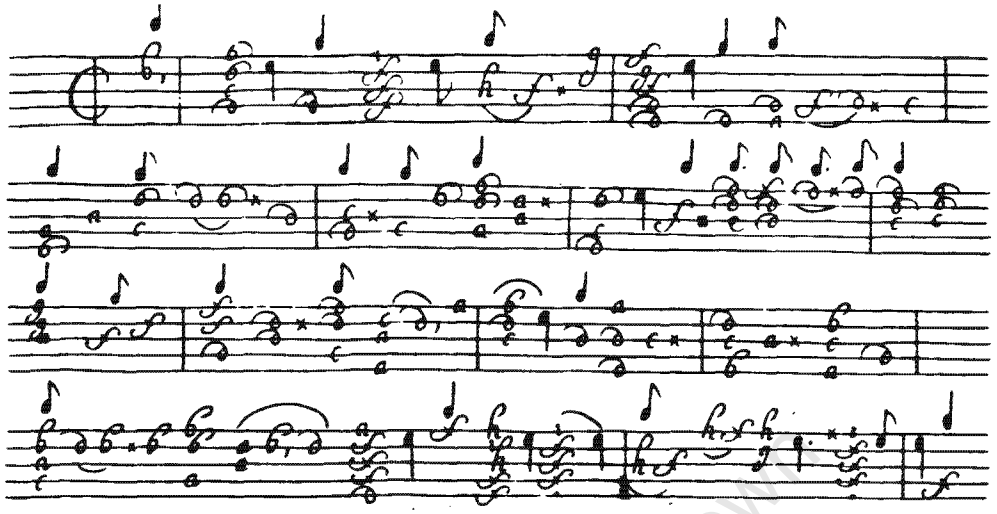
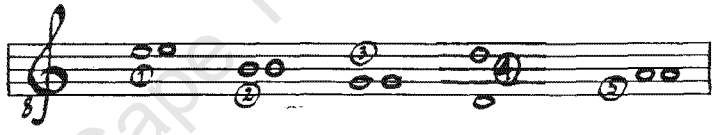
# Francesco Corbetta

(La Guitare Royale -- 1671)

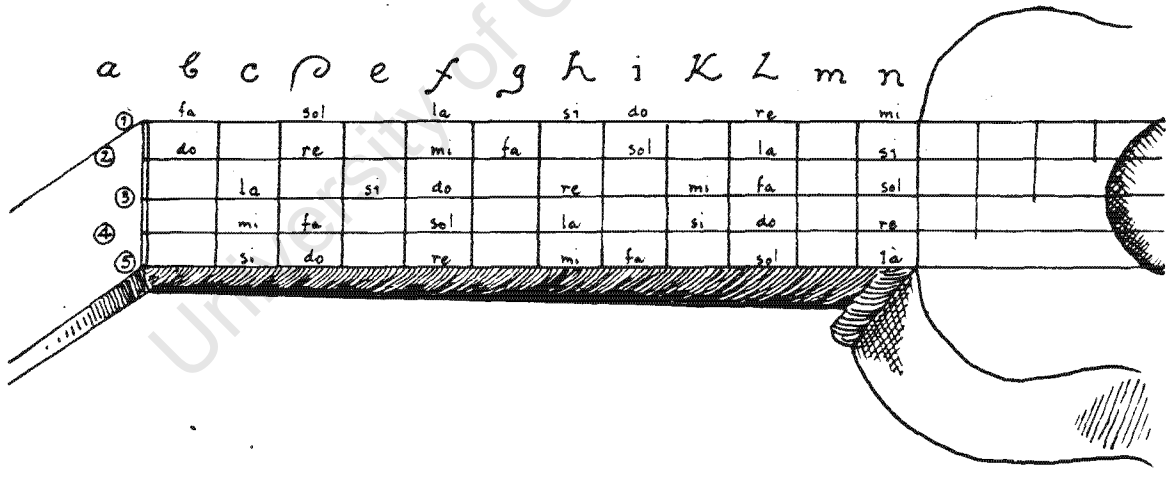
A



B Accordature de la Guitare

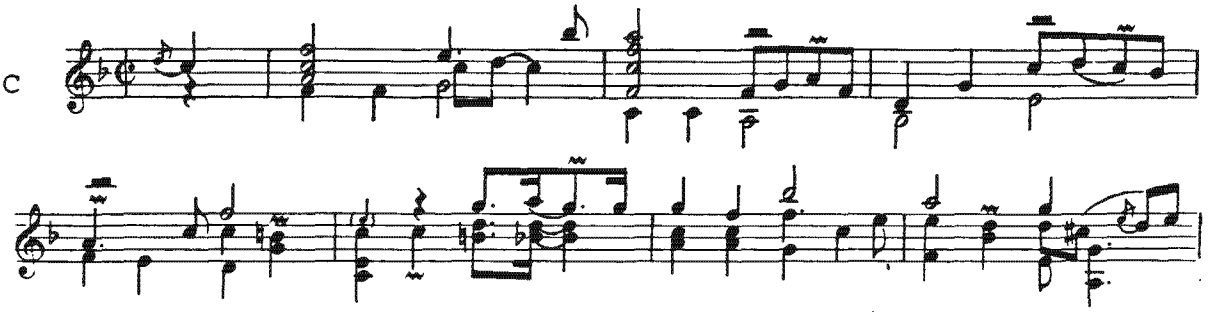


(Tyler, 1980:61,131).




**Réalisation de l'ALLEMANDE**

C



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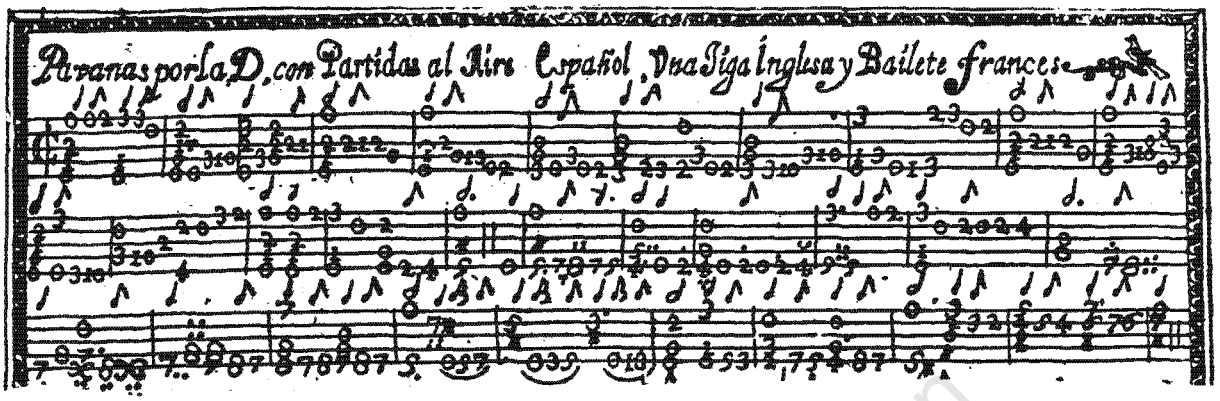
# Gaspar Sanz

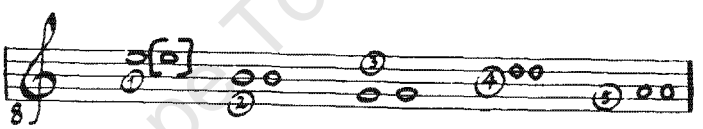
(1629 — 1679)

A

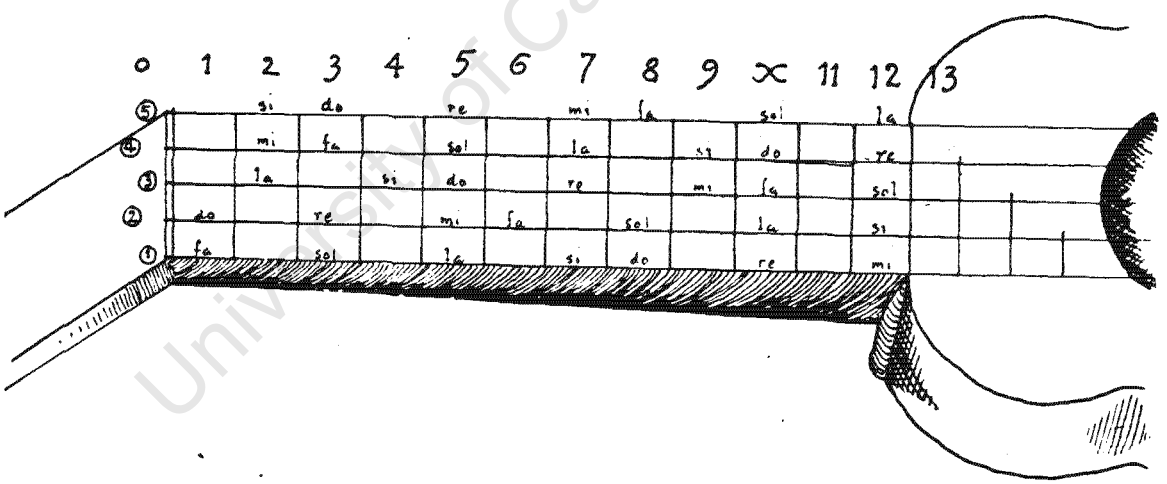



B

Accordature de la Guitare

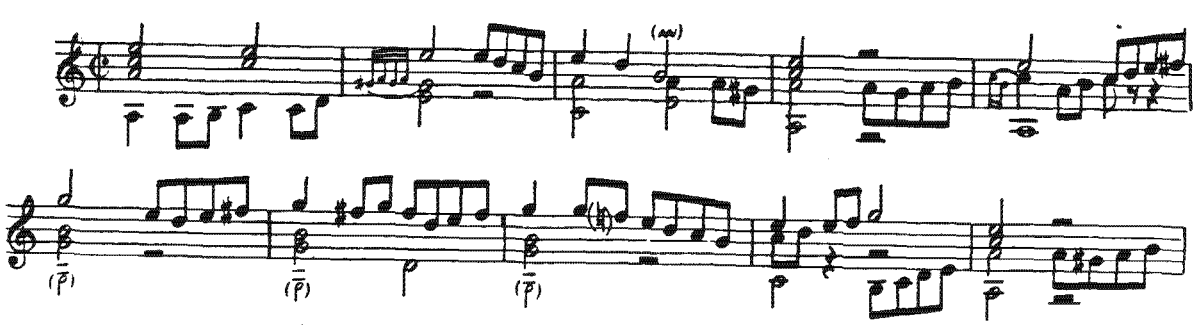


(Tyler, 1980: 61,131).




C

**Réalisation de PAVANAS** por la D (La mineur)



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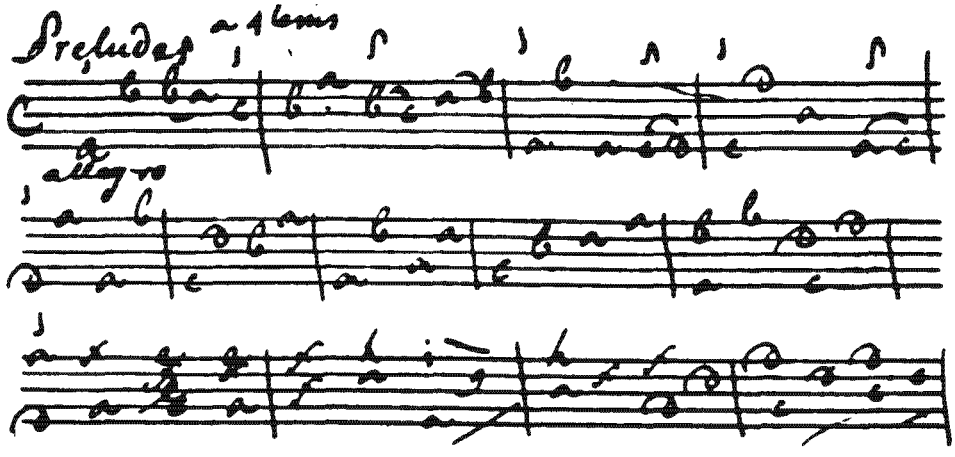
# François Campion

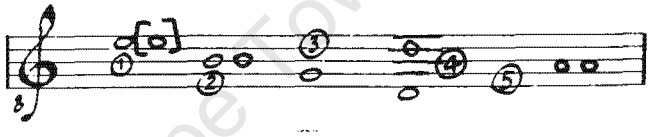
(1680 — 1748)

A




Accordature de la Guitare

(Tyler, 1980: 61,133).



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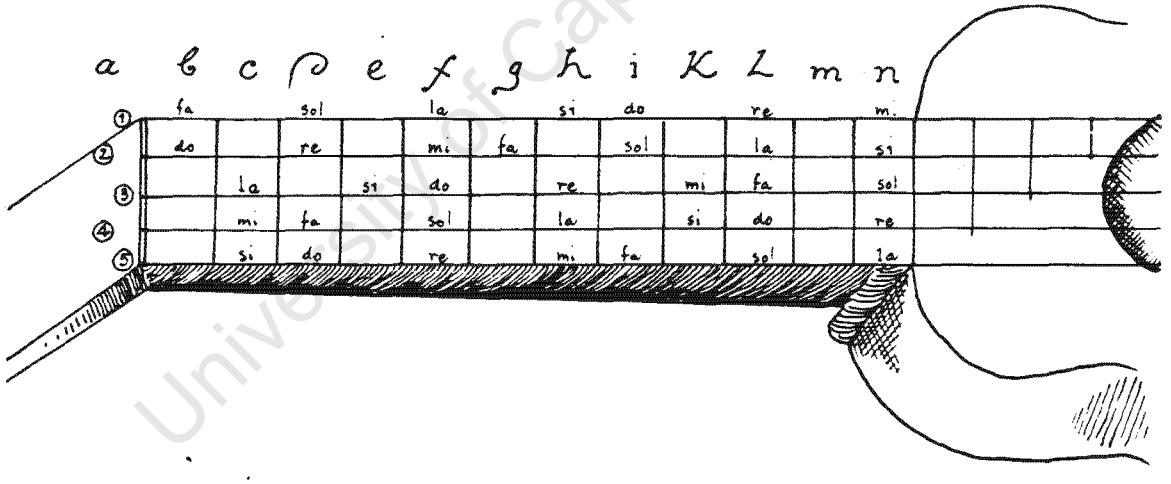
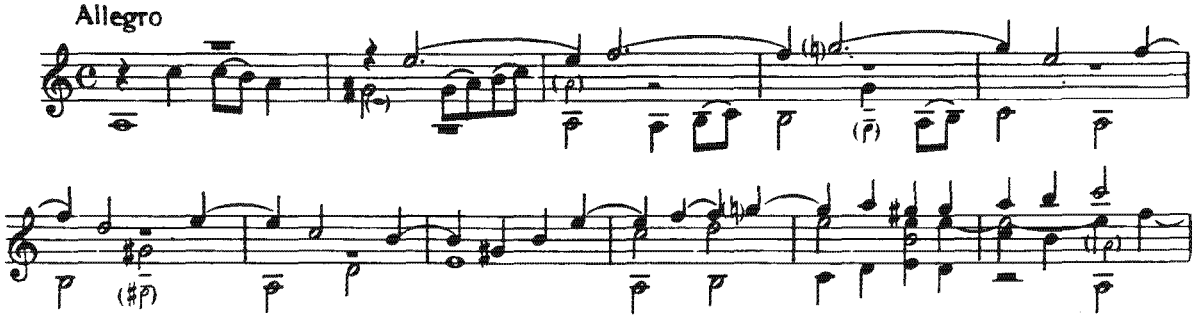



**Réalisation du PRELUDE à 4 Têmes**

C

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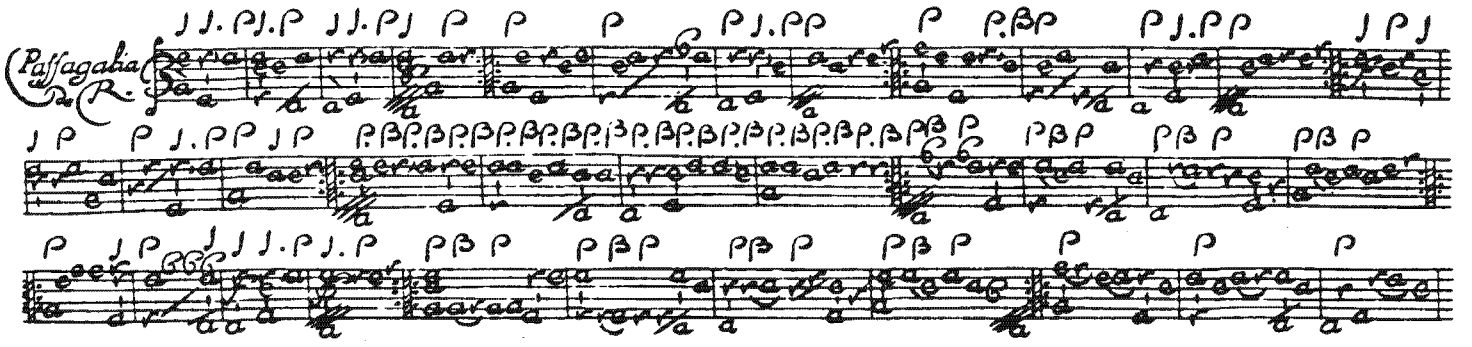
# Esaias Reusner

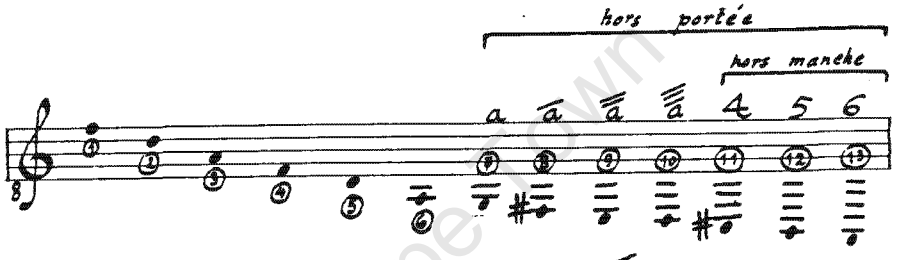
(1636 — 1679)

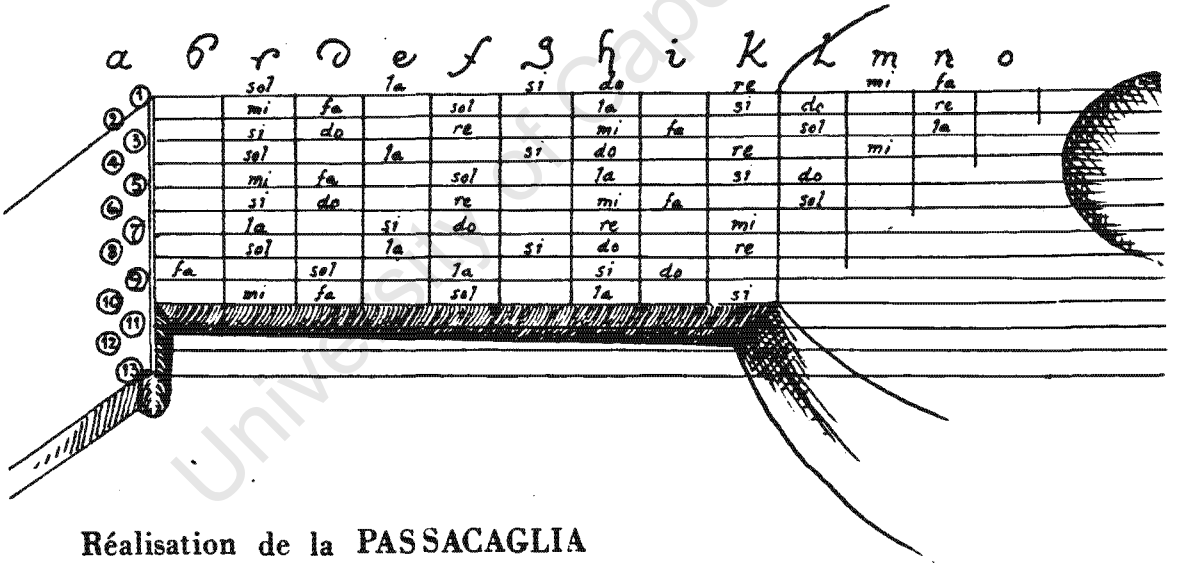
A




B

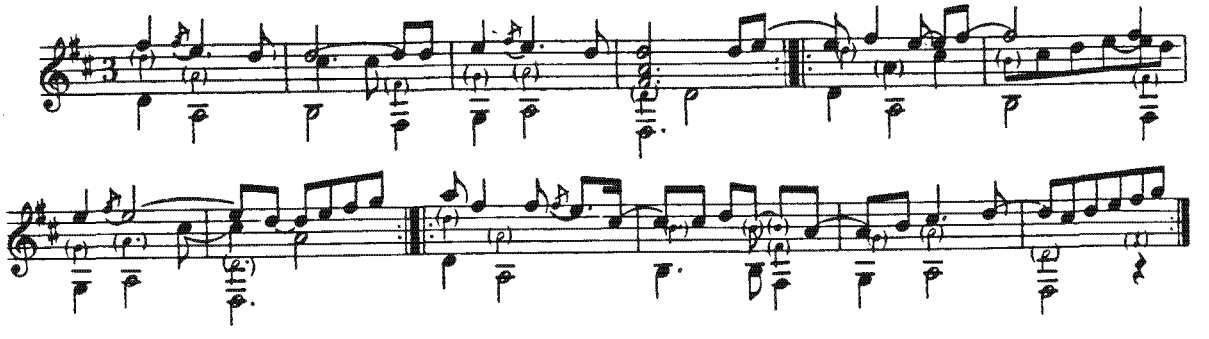
Accordature du Luth



**Réalisation de la PASSACAGLIA**

C



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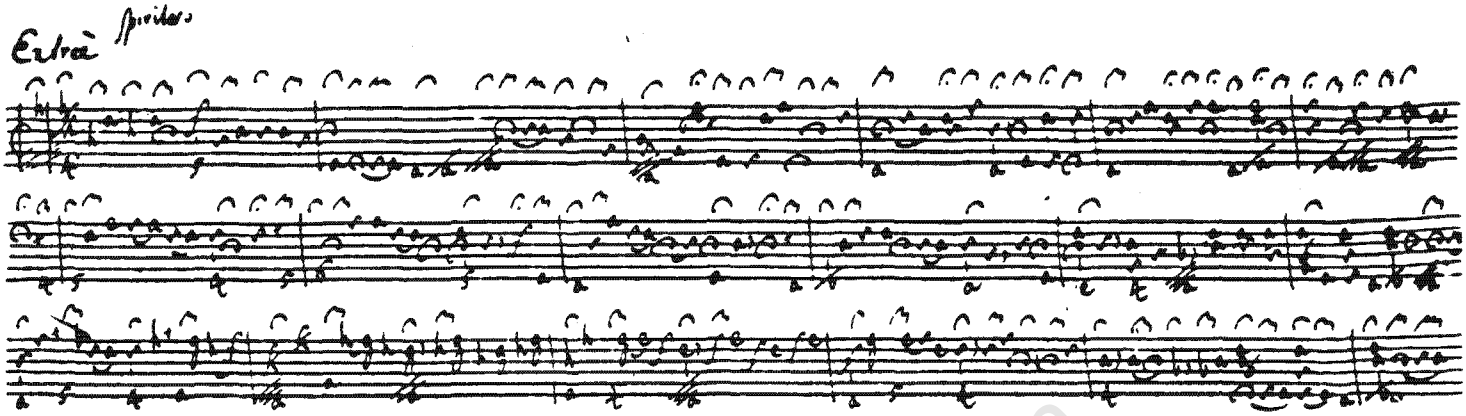
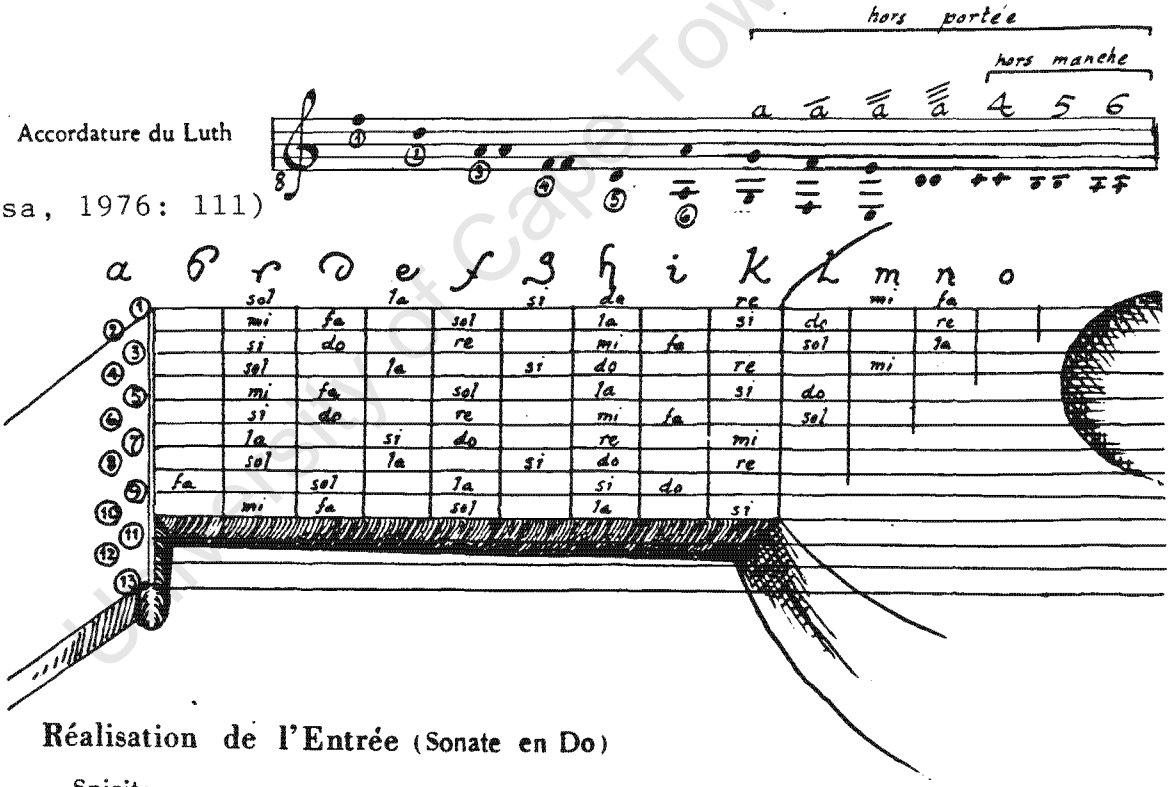
# Silvius Leopold Weiss

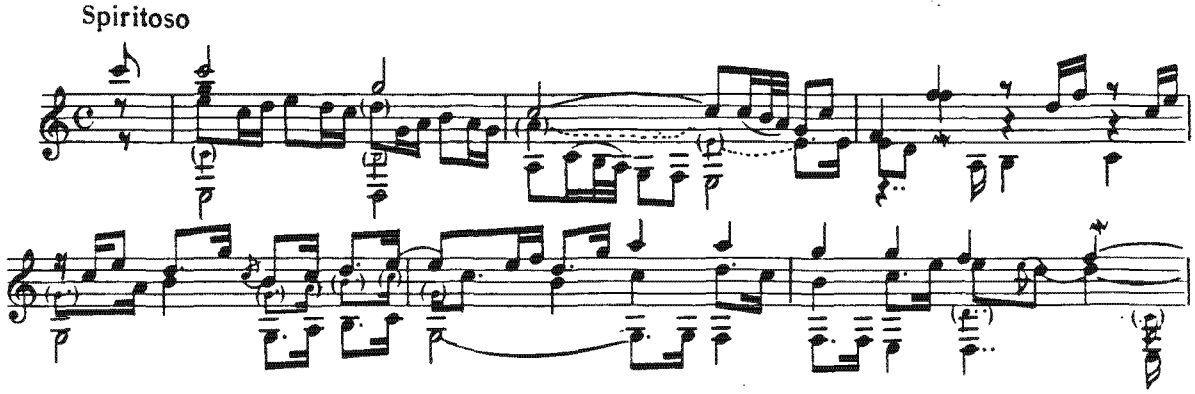
(1686 – 1750)




**Réalisation de l'Entrée** (Sonate en Do)

Spiritoso



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APPENDIX M

CHICKEN

(cf. Tusa, 1986)

This story, adapted from Chicken, by T. Tusa, is read to the class at the end of the first day of the course. It forms part of the Second Concert session and is read while soft music is played in the background with class members relaxed in their seats.
The purpose of reading the story is to provide the class members with a metaphorical story relating to one's view of oneself.

"Fran Moran had been to a chicken farm to buy some extra-fresh eggs for breakfast. As she placed them on her kitchen table, she saw one move. Oh dear, she thought, this egg is about to hatch. By rolling the egg slowly between her hands, Fran gave it the warmth and motion it needed. She could feel something pecking and poking inside. Within minutes, the egg cracked open and out swaggered a tiny chick. "Goodness gracious," cried Fran with a smile. She fed the chick warm water, milk and oatmeal with an eye-dropper. "Why -- I'll call you Dooley -- Dooley Fenton lll -- after my late uncle." Dooley chirped with pleasure. Fran took care of Dooley and they became close friends. Dooley escorted Fran to Bingo, adorning her best hat. And he was always willing to help around the house and in the garden."

The story continues:
As Dooley grew older, he saw that he was different from all other creatures around him. No one was like him, and he began to get worried. One morning he stood in front of the mirror and asked, "What am I?".

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He asked a crow, who replied that he was a chicken. As he had not heard this word before, he looked it up in the dictionary and discovered that it meant "cowardly" and "timid".

Dooley was stunned and could not believe he was like that, so he asked a dog, a cow and a worm who all confirmed that he was indeed a chicken. He crawled into bed, feeling despondent at realising that in the eyes of the world he was a chicken.

Fran saw a change come over Dooley, but could not understand it. He had started believing he was a coward and began to behave like one. He was afraid to be alone and wore sunglasses all the time. The rain, and even the television, scared him.

One day it was time for the Azalea Trail Festival. A guide took groups of people around the town to see the azaleas blooming in the gardens. When the guide saw Fran he said that she could not go because she was too old and wouldn't keep up with the others. Fran was shocked, but before she could speak Dooley leapt out from under her hat and defended her in front of everyone. All the people cheered. Dooley felt like his normal self again.

Later when they were drinking tea, Fran saw that Dooley was not wearing his sunglasses. He said that he did not need them because he knew he was not a chicken. Fran then understood Dooley's problem and helped him to see that he was not "chicken", but "a chicken".

"And so Fran Moran and Dooley Fenton III were able to continue their happy life together - now that Dooley had learned to see himself through his own eyes and no one else's."

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# IMPLEMENTATION AND EVALUATION OF SUGGESTOPEDIC/SALT LANGUAGE TEACHING IN SOUTH AFRICA SINCE 1984 (van der Vyfer, D., and Botha, H.L., 1989:6-36)

## THE NEEDS AND FIRST ACTIONS

When the University of Stellenbosch founded its Institute for Language Teaching in 1975, the primary motivation was the widely felt need for more effective language teaching in South Africa. The mission of the Institute was therefore defined as the furthering "of language teaching over a wide terrain" (formulated in its constitution).

When the Institute had to define its primary focal points, it became clear that improvement in the quality of language teaching and learning in education for blacks would have to appear very high on the priority list. This explains why as early as in 1975 and immediately after 16 June 1976 meetings took place with and proposals were submitted to the Regional Director in (Cape Town), the Director-General and the Deputy-Minister of the Department of Education and Training.

During 1976 the Institute started to collect information on Lozanov's Suggestopedia. First presentations and seminars in Stellenbosch on this topic, led by the author, started in 1977. Analyses and evaluations of the theory by a psychologist (Prof A T Moller of the Department of Psychology) and an educational psychologist (Dr J J du Preez of the Faculty of Education) of the University of Stellenbosch, encouraged the author and co-author to obtain more information and to find the opportunity to experiment with the method.

In 1979 the author initiated a meeting that took place at the University of the North under the Chairmanship of the late Prof William Kgaware, then Rector and Vice-Chancellor of that University. During this founding meeting which led to the establishment of the Inter-university Committee for Language Teaching [of which the author has been the Chairman ever since and in which, at this stage (1989), six universities for predominantly black students are represented], it was unanimously agreed that, should the group want to undertake significant work to improve the language teaching for blacks,

* a united endeavour would be essential

* the vicious circle with regard to insufficient language proficiency in education for blacks should be breached at primary school level

* thorough research into the needs and deficiencies with regard to English as a means of instruction in black primary education should be undertaken (needs analysis)

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* innovative approaches to language teaching, by means of which more could be taught and learnt more effectively in a shorter period, should be seriously investigated.

After careful consideration in the Interuniversity Committee, the needs analysis referred to above was undertaken by INTUS in KwaZulu schools in 1981 and 1982 in close co-operation with the KwaZulu Department of Education and Culture. This project, almost exclusively funded by the Human Sciences Research Council, led to a detailed report that was released for publication by the President of that research institution. That report contained clear guidelines with regard to the contents of a syllabus for more effective training or in-service training of primary school teachers in KwaZulu.

Following a further major decision by the Interuniversity Committee, a fact-finding mission visited the United States of America and Canada in 1982 with a view to submitting a report on the feasibility of Suggestopedia/SALT as a possible method for the more effective teaching and learning of languages in education for blacks. Discussions with lectureers, teachers and students, attendance of classroom instruction and study of reports convinced members of the mission that the method seemed to

* create a very positive atmosphere in the classroom

* improve the self-image of learners

* do a great deal to motivate teachers and learners, and

* lead to spontaneous and accelerated use of the language learned, although the members of the mission judged that certainly more evidence from research was needed to support the claims that remarkable accelerated learning/acquisition of a foreign language was achieved by means of Suggestopedia/SALT than by means of more conventional communicative approaches to language teaching and learning. They therefore concluded in their report of 1983 that Suggestopedia/SALT merited experimentation in South African circumstances as soon as possible.

During 1983 the author and the Vice-Chairman of the Interunivesity Committee for Language Teaching, Prof H J van Eetveldt and Prof HR Kussler, Head of the German Department, University of Stellenbosch, attended the Eighth International Conference of the American-based Society for Accelerative Learning and Teaching (SALT) in Ames, Iowa. After the conference they participated in a workshop on Suggestopedia/SALT presented by Prof L Dhority of the University of Massachusetts, in Boston. This experience which put the three participants at the receiving end of the classroom, reinforced the impressions of 1982 and further motivated them to look for opportunities that would allow experimentation with the method in South Africa.

DEVELOPMENTS FROM 1984 TO 1987

A contract between South African Airways and the University of Stellenbosch made it possible to invite Dr C Schmid, Director of the LIND Institute in San Francisco and former President of SALT,

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to Stellenbosch to present a workshop/training session of three weeks in January 1984 with 14 staff members and colleagues associated with INTUS. Immediately afterwards several activities and projects were initiated in which Suggestopedia/SALT played an important role. In this concise report, attention can be focused on only a selected number of these.

## Suggestopedia for Second Language Acquisition

Under the supervision of the author, the co-author started work on a dissertation (with the above title) in 1984. This doctoral study aimed at

* providing a comprehensive overview of relevant literature which incorporated a description and analysis of Suggestopedia/SALT
* scrutinizing Suggestopedia/SALT in terms of the second language acquisition theory of S Krashen
* researching empirically the effect of Suggestopedia/SALT on Afrikaans second language instruction, and
* reporting in detail on the investigation and its outcome.

## German for SAA

In terms of the contract referred to above, a beginners' course in German for South African Airways cabin crew members on international flights was developed during 1984. The aim of this course was to enable the participants to communicate in typical situations they were confronted with on aircraft. The classroom component (there was also one for computer-based and language laboratory exercises) of this course, which was based on the functional-notional approach to syllabus-design, was field-tested in 1985.

A measuring instrument had been designed that would test the understanding and speaking skills of the crew members in simulated situations. After the test results had become available it was regarded as the best course that had ever been presented for or by South African Airways. All the participants in the course passed with an average of 78%. The outcome of this project contributed to encourage the author, co-author and other staff members and associates of the Institute to initiate further experiments.

## Ninth International SALT Conference

When in 1984 the Ninth International SALT Conference took place in Houston, Texas, the author, co-author and three other colleagues from the University of Stellenbosch participated. Encouraging interest was shown by prominent members of the international SALT community in the endeavours of the South Africans, and valuable insights with regard to the implementation of suggestopedic/SALT programmes in South Africa were obtained, specifically related to

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the research design of the co-author's dissertation. Four articles, based on the presentations of the group from South Africa, were subsequently published in the SALT journal. It was arranged with Prof S Gassner-Roberts of the University of Adelaide in Australia that she would act as external examiner for the co-author's dissertation and that she would visit South Africa for that purpose.

After the Conference the author and the co-author had the opportunity to meet with Dr G Doman and the late Prof R Dart, Directors of the Institutes for the Achievement of Human Potential in Philadelphia, as well as with Prof R Blair, Department of Linguistics at Brigham Young University in Provo, Utah. These discussions supported assumptions about unutilized learning capacities.

Annual Conference of the South African Association for Language Teaching

The author presented the keynote address, while the co-author and two other colleagues read papers at the annual conference of the South African Association for Language Teaching in 1985. Articles appeared soon thereafter in the journal of the Association.

Afrikaans for college students

In 1985 the experimental work for the co-author's dissertation was done at the Cape Town College of Education. A calculated group design was used in the study to accommodate the real needs of the students at the college. After pre-testing the proficiency in Afrikaans of all the first year students, the fourteen weakest ones were selected for a suggestopedic/SALT remedial course in Afrikaans. The results were compared with several control groups.

These results could be summarized as follows: The experimental group showed a higher average percentage increase in the tests than all the control groups, and in important aspects the experimental group showed a significantly higher average improvement over control groups. In other words, from a quantitative point of view it could be argued that the suggestopedic/SALT course probably made a substantial contribution towards the experimental group's improvement in Afrikaans and attitude towards Afrikaans.

Looking at the experimental subjects' responses to the questionnaire that they completed after the suggestopedic/SALT course, it seemed that the course had most significant effects on them. These effects appeared to be even more significant when the responses of the experimental group questionnaire were compared with the responses of the control group to the questionnaire. Not only were weak and negative experimental group students within reach of passing their first year Afrikaans, but they seemed to have been transformed as far as motivation, attitude, self-esteem, view of learning and outlook on teaching in general, were concerned. After attending a social gathering of the group at the end of the course, the Rector of the college, Mr J L Stonier,

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former President of the South African Teachers' Council, wrote to the co-author:

> Watching the fourteen weakest students in the whole college chatting happily in Afrikaans for four hours left me stunned. It was the closest thing to a miracle that I had ever seen, and irrespective of what your statistical analyses may or may not reveal, I witnessed a new-found poise, confidence and fluency in the students' use of their second language which convinced me that a deep and meaningful change had taken place in everyone of them. And that after only 43 hours!

The fact that the average failing rate of 7,4 percent in first year Afrikaans over the previous five years decreased to 1,1 percent and that all the experimental group students passed their Afrikaans at the end of that year, can probably be regarded as a most significant improvement.

English for college students

In 1986 Dr M S Odendaal launched a project on behalf of INTUS at the Denneoord College for Continued Training and the Paarl College of Education. The experimental group (Afrikaans-speaking students) at Denneoord was taught English for 33 hours by means of Suggestopedia/SALT while the control group was taught by means of traditional methods. The results with regard to the improvement in their language proficiency were comparable with those achieved at the Cape Town College of Education. In addition, analyses revealed that there was a statistically significant increase in the verbal IQ of the students in the experimental group in comparison to those in the control group.

The author, co-author and colleagues were encouraged because the analyses seemed to indicate that there were good grounds for their hypothesis that suggestopedic/SALT language teaching would, in addition to other benefits, lead to an increase in the IQ of the participants.

Remedial English Literature for college students

Under the auspices of INTUS Miss J Wilson carried out a project at the Cape Town College of Education in 1986 under the title: Research in a Suggestopaedic Remedial English Literature Course (report submitted for publication in Per Linguam). The purpose of this study was to determine whether the English First Language literary abilities of weak second year college students (referred to as the remedial group) could be improved by using Suggestopedia/SALT as a method of teaching.

The average pre-test results of the remedial group were 18,6% below that of the rest of the second year group (referred to as the normative group). The remedial group achieved an average of 52,2% and the normative group 70,8% for the pre-test. It was

hypothesized that the suggestopedic/SALT course would improve the remedial group's post-test results so that they would be more comparable to that of the normative group. This hypothesis was confirmed because the remedial group improved to an average of 65,7% which was only 6,6% below the average of the post-test results of the normative group and at the end of the academic year all the remedial group students passed their Literature examinations as well as their second college year.

Attitudes towards Literature were also measured by using an opinionnaire based on the Likert method. On the pre-test the remedial group registered an average score of 32,1% for positive attitude towards Literature in comparison to the 34,5% of the normative group. After the treatment the remedial group achieved an average of 57,9% for positive attitude towards Literature in comparison to the post-test average of 32,6% of the normative group. This post-test difference of 25,3% in attitude towards Literature between the two groups is important and statistically significant.

Qualitative evidence further describes major gains on the part of the students (vide Addendum 11 where some of these students' remarks are quoted). Suggestopedia/SALT seems a viable method to apply for remedial English Literature students at a College of Education. The students seemed to have benefited greatly from the course.

Wider introduction of Suggestopedia through the SABC

Four television scripts on Suggestopedia were written by the author in 1985. After being filmed by Sonneblom Films, under the directorship of Mr J M Nel, the series was telecast by the SABC in 1985, and again in 1986. These programmes led to numerous telepone calls, letters and discussions which showed a growing interest in Suggestopedia/SALT and in the activities of the Institute for Language Teaching. In fact, it became since then quite impossible to satisfy all the requests from lecturers and teachers who wanted to be trained to use the method in the classroom.

During the same year, the Institute produced 26 scripts for a series aimed at teaching English on the intermediate level to black TV viewers. This course was supposed to consist of two parts: the television or the input-part and a booklet with illustrations, explanations and exercises for the activation part. Although the second part, which obviously was considered to be a vital part of the package, had been produced and was ready in the Institite, there were so many delays in the negotiations between the SABC, the publisher and the Institute that the TV-part was telecast and done without agreement on the publication of the written material. Unfortunately it needs to be reported that not even now, in June 1989, do an agreement and published materials exist. The course therefore is still incomplete and the project must regrettably be regarded as only partially successful.

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A presentation by the author at an SABC conference on educational programmes in 1985 was subsequently published by the corporation in 1986 in its journal, RTV 1986 -- Informal Educational Broadcasting in Perspective, under the title, "Die onderrig van Engels aan swart TV-kykers deur middel van die suggestopediese benadering".

Tenth International SALT Conference

A similar presentation by the author followed on the occasion of the Tenth International SALT Conference in 1985 in Washington DC.

Eleventh International SALT Conference

The Eleventh International SALT Conference in April 1986 was attended by the author, and Mr J M Nel who directed the four-part series on Suggestopedia, referred to above. There were specifically two presentations that drew the attention of the two South Africans: one by Dr L A Machado, the former Venezuelan Minister of State for the Development of Human Intelligence (the first such cabinet Minister to be appointed in the world), and the other one by his assistant, Mrs B Capdevielle.

The first presentation attempted answers to questions like: Is there any scientific evidence to support the claim that every normal human being (man or woman, white or black) has an enormous unutilized capacity or potential? Can the level of cognition/intelligence, or of thinking skills, be raised by means of systematic teaching programmes?

The second presentation (which consisted of several parts) focused on the history and the content of the programmes (with special emphasis on the Odyssey Curriculum) that had been launched in Venezuela under the leadership of Dr Machado.
The attendance of these sessions and subsequent discussions with the two Venezuelans (against the background of already existing convictions and assumptions that suggestopedic/SALT language teaching programmes could be, and indeed should be, further enriched by the systematic inclusion (implicitly and explicitly) of components from programmes aimed at the improvement of those thinking skills or strategies identified for the Venezuelan programme, Project Intelligence. If it were the objective of the language teacher to enable learners to communicate intelligently (which of course it should be), then surely something could be learnt from the work done by leading cognitive psychologists, at least as far as it is not already reflected in the work of applied linguists, more specifically of psycholinguists.

The encounters with Dr Machado and Mrs Capdevielle once more supported the conviction of the Institute for Language Teaching and the Inter-university Committee for Language Teaching that the language teacher had an important role to play in addressing issues of the utmost importance that were really at the heart of some of the most serious problems in education in South Africa. What was brought back from the SALT Conference in Florida was the hope and growing conviction that significantly more could be done to:

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* wipe out the backlog in black education

* free people from learning barriers

* free people (black and white) from conditioned beliefs and prejudices.

In August 1986 the discussions with the Venezuelans were continued during a conference that had been organized by a prestigious private school in Norfolk, Virginia. This conference was attended by the author, Mr J M Nel and Prof H J van Eetveldt. After the conference the author and Mr Nel attended a full-day workshop led by Dr E de Bono. Further ideas were gained for proposals for more effective in-service training of black teachers in South Africa - proposals which were to be submitted to the Inter-university Committee for Language Teaching.

Meeting of the Inter-university Committee for Language Teaching

When the Inter-university Committee for Language Teaching met during the second semester of 1986, it could take stock of what had been done since its foundation in 1979 with regard to its primary objectives. With all the research (literature study and on-site) that had been done into the needs and deficiencies with regard to English as a medium of instruction and, with all the research (including literature study) and experiments with regard to suggestopedic/SALT language teaching, locally as well as abroad, that was on record and with new insights gained with regard to the improvement of thinking skills and the enhancement of language proficiency, the Committee had now clearly reached the stage where something meaningful and imaginative could be undertaken with a view to improving the quality of teaching and learning in the black schools.

The time was ripe for a decision to launch a pilot project in schools of the Department of Education and Training and in schools of the KwaZulu Department of Education and Culture. The main aim of this pilot project would be to find sufficient scientific support (soft and hard data) to convince the black community, decision-makers in education departments and in the private sector as well as decision-makers in institutions in South Africa and abroad who are interested in seeing an improvement in conditions in black education, that it is possible to effect a significant (and cost-effective) improvement in the quality of teaching and learning by means of a relatively short in-service training programme for black primary school teachers. A training programme that will focus on the improvement of English language proficiency, thinking proficiency and teaching skills. The Committee judged that if language proficiency, thinking proficiency as well as teaching methods could be significantly improved, the entire gamut of problems in black education could ipso facto be influenced in a positive way. Should this happen, the whole system could be influenced positively, not merely certain aspects of it.

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In other words, the aim of the pilot project would be to gather sufficient scientific support to demonstrate that the quality of education can be improved and learning outcomes accelerated by using a new and unique package of proven and successful components. The success gained locally and overseas with Suggestopedia/SALT as well as with Project Intelligence of Venezuela and with the programmes of Dr E de Bono cannot be refuted. The Committee believed that an integrated strategy of these components would deliver even better results than the sum total of its parts. The Committee also believed that, once positive results of the pilot project were demonstrated to education departments, the private sector and institutions, locally and abroad, favourable decisions regarding the escalation of similar in-service programmes could be expected.

It was then decided that the Chairman and the Vice-Chairman of the Committee, assisted by Mr J M Nel, who at that stage became a member, would, on behalf of the Inter-university Committee, establish an educational trust. This trust then would be responsible for launching, financing, supervising and evaluating the pilot project.

The following guidelines were considered to be of primary importance:

* Deliberate attempts should be made to ascertain the acceptance of the programme within the black community.

* Preparation of materials and strategies in view of the in-service training course should be a co-operative venture between blacks and whites.

* The focus for the pilot project should be as sharp as possible.

* The environment for the pilot project should be as safe as possible (in order to avoid disruptions that could jeopardize the research results).

* The initiative should always be seen as one taken by the Inter-university Committee and by educationists and representatives of the private sector in the envisaged trust.

* Although good relations with the Departments of Education and Training and Education and Culture were essential, government control, and even financial support, of the pilot project should be avoided at all costs.

* The Inter-university Committee should have strong representation in the envisaged trust.

* The pilot project should have a sound research design.

* The pilot project should be evaluated by an independent panel of reputable academics.

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* Cognizance should be taken of the content and results of other relevant or important projects aimed at improving conditions in primary and secondary education, specifically for blacks in Southern Africa.

* Reports with findings and recommendations should be submitted to decision-making institutions.

Establishment of the UPTTRAIL Trust

In February 1987 a meeting took place at Old Mutual Headquarters in Pinelands, attended by educationists and representatives of the private sector.

The group, supported by messages from Mr F A Sonn (Rector of the Peninsula Technikon), Mr F Mazibuko (Director, University Preparation Programme) and Mr T Mann, (Group Personnel Director, Tongaat-Hulett), decided to establish the UPTTRAIL Trust. (The acronym stands for Upgrading of Teaching, Training and Learning). The proposals with important guidelines as submitted by the Interuniversity Committee for Language Teaching were accepted and actions started immediately with a view to

* obtaining formal registration of the Trust and recognition from relevant institutions, including the Receiver of Revenue and the Director of Fundraising

* appointing staff members on a temporary basis to lead the activities of the Trust

* appointing agents for conducting research, development, in-service training and evaluation on behalf of the Trust

* getting the best possible research design

* continuing discussions and negotiations with the rlevant education departments

* raising the necessary funds for the pilot project

* expanding representation of educationists and institutions in the private sector in the UPTTRAIL Board of Trustees. (Vide Addendum 7 for a list of Trustees as of June 1989).

The Institute of Language Teaching at the University of Stellenbosch was recruited by the Trust to

* work out a satisfactory research design for the pilot project in co-operation with senior staff members of the Human Sciences Research Council (viz Dr J Mouton, Head of the Centre for Research Methodology, Dr K F Mauer, Vice-President and Prof D J Stoker, Vice-President-vide Addendum 8)

* conduct the research and development with regard to the materials, content and strategies needed for the pilot project

* do the in-service training of a statistically representative number of black primary school teachers

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* assume responsibility for follow-up visits to the experimental schools

* submit a detailed report in view of the final evaluation of the pilot project.

The Head of the Centre for Research Methodology at the Human Sciences Research Council, Dr J Mouton (assisted by a team of HSRC staff members), was recruited to

* assume responsibility for the pre-and post-testing of the teachers and children

* monitor the in-service training of the teachers in both the experimental and control groups

* monitor the effect of the in-service training in the schools, and

* submit a report on the tasks outlined above in view of the evaluation by an independent panel of specialists.

SIGNIFICANT EVENTS DURING 1988

A few events since January 1988 (when the pilot project started officially) had a significant influence on further developments with regard to the UPTTRAIL pilot project and other suggestopedic/ SALT projects and clearly showed that the programme of INTUS, the Inter-university Committee for Language Teaching and the UPTTRAIL Trust was gaining momentum and was enjoying increasing support and acceptance (Report in press. Odendaal, Botha, Mouton, et al).

Pilot project in KwaZulu

In accordance with the guideline that the focus for the UPTTRAIL pilot project should be as sharp as possible, it was decided to conduct the experiment in the schools of the KwaZulu Department of Education and Culture only. This decision meant inter alia that the experimental design would be less complicated and control over the pilot project more manageable.

Visit by international consultants

Primarily for the benefit of the UPTTRAIL pilot project a team of specialists from abroad visited the UPTTRAIL Trust and the Institute for Language Teaching during January and February 1988 and conducted a series of workshops:

Miss K Olson from IBM in Georgia (formerly from the Utah State Office of Education) introduced the model which was used by the State Office to teach pupils in the Utah schools Spanish, using Suggestopedia/SALT, television and computer-assisted instruction. Miss Olson had been the initiator of this innovative project. She elaborated on the results of the pilot project, the difficulties that arose in the course of the pilot project and on lessons learnt during developing instructional materials (including peripherals). She pointed out that pupils in the experimental schools had learnt almost as much Spanish after one year as pupils

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in the control schools after two years of conventional instruction. Moreover, pupils of teachers who themselves could not speak Spanish at all, did just as well as those who sat with teachers who were native speakers of Spanish and who were well qualified to teach Spanish as a foreign language.

Prof J D Hand, Assistant Dean of the Medical School, University of Illinois and President of the American based Society for Accelerative Learning and Teaching (SALT), supplied detailed information on international research into brain functioning and advised the group of researchers on the implications of this research for instructional design. He also conducted a workshop on individual learning styles or cognitive style mapping, discussed the significance and relevance of available instruments with which such learning styles could be determined and, with the group, identified suitable didactic strategies to be used in instructional settings where these learning styles had to be dealt with.

Mrs B Capdevielle of Project Intelligence in Venezuela, assisted by Miss R Poitevien, led an intensive workshop of two and a half weeks in which the participants were introduced to the rationale behind, and a selected number of instrumnets from, de Bono's CoRT Programme, to the philosophy and parts of R Feuerstein's Instrumental Enrichment Programe and to the philosophy and selected components of the Odyssey Curriculum that is used in the Venezuelan Schools. UPTTRAIL executive staff members and researchers were assisted in reaching decisions on which instruments (and in which sequence) to include in the UPTTRAIL courses and other suggestopedic/SALT courses. In addition, the strategies through which more than 100 000 teachers in Venezuela were trained to teach the thinking skills programmes in the schools were explained and discussed.

The visitors also took part in two seminars on innovative teaching viz at ESKOM College and at Gold Fields Training Services. Although at that stage there was already co-operation between the Institute for Language Teaching on the one hand and ESKOM and Gold Fields Training Services on the other hand, these two companies then became more interested in utilizing some of the other components in the UPTTRAIL materials for their own training and more specifically in the notion of in-house programmes for the development of thinking skills.

Thirteenth International SALT Conference

In April 1988 a film team as well as eleven academics from the UPTTRAIL Trust, Project Intelligence in Venezuela, the Interuniversity Committee for Language Teaching, INTUS and the Department of Foreign Affairs (with which the Institute has a contractual agreement) attended the Thirteenth International SALT Conference in Phoenix, Arizona.

In his keynote address Prof A J Thembela, Vice-Chairman of the UPTTRAIL Board of Trustees, focused attention on the history, problems and needs of black education, as well as on the research programmes that led to the UPTTRAIL pilot project. The author and Mrs B Capdevielle of Venezuela supplied information on the content

and the nature of the UPTTRAIL pilot project and highlighted its social, political and educational implications (vide List of sources). It was made clear that what was happening in South Africa with regard to the UPTTRAIL pilot project, was to a large extent due to the insights (and even inspiration) gained and support obtained during previous SALT conferences. The presentations were indeed a true reflection of the Society's ideal with regard to networking and a holistic approach to educating the individual.

Subsequently an invitation was extended by the President of the South American Society for Accelerative Learning and Teaching to the author and Mrs Capdevielle to give a presentation on the UPTTRAIL pilot project and the significance of thinking skills at their next international conference in Brazil.

Workshop on CoRT

After the conference, the group of academics referred to above assembled in Washington DC, where they took part in a workshop presented to them by Dr E de Bono, author or the CoRT programme. For three days they listened to and discussed de Bono's expositions with regard to research on the implementation of the CoRT programme, his ideas on the development of thinking, and specifically his suggestions against the background of his own wide experience on how the lessons in CoRT could be taught by means of Suggestopedia/SALT (vide de Bono 1986).

Institute for Suggestopedia in Liechtenstein

Subsequent to this workshop, the Institute for Suggestopedia in Vaduz, Liechtenstein, was visited where an agreement in view of co-operation between representatives of that Institute, the Vaduz-based European Foundation, senior representatives of the Government Department of Education in Liechtenstein, Project Intelligence in Venezuela and the UPTTRAIL Trust was reached:

International co-operation demonstrated and UPTTRAIL pilot project announced

The co-operation referred to in the previous paragraph was demonstrated soon after the meeting in Liechtenstein in a seminar that took place at the University of Zululand in September 1988. During this seminar the UPTTRAIL pilot project was officially made known in South Africa and components of it were highlighted in presentations by Mr A Stockwell, Director of the Institute for Suggestopedia in Liechtenstein, by the author and Mrs B Capdevielle from Venezuela, as well as by Mr F Mazibuko (an UPTTRAIL Trustee). Dr P Ritter, President of the European Foundation and a leading financier of Liechtenstein, extended an invitation to ten teachers from KwaZulu to visit Liechtenstein for 5 to 7 weeks and be trained by the Institute for Suggestopedia to use their model of the method in the classroom.

The visit of the international team was concluded with the appearance on national television by Mrs Capdevielle, during which she highlighted aspects of Project Intelligence and explained the reasons for representing that Project in South Africa.

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Seminars on productivity

In the course of 1988 during two seminars on the improvement of productivity (one organized by Gold Fields near Johannesburg and the other one by ISCOR in Pretoria), the author gave presentations on the development of thinking skills and the significance thereof for companies and corporations in view of theimprovement of human relations and productivity.

Language School in the Department of Foreign Affairs

Following a recommendation by the author, the South African Department of Foreign Affairs (DFA) decided at the end of 1986 to establish its own Language School. In terms of a contractual agreement between the Department and the University of Stellenbosch, this took place in close co-operation with the University's Institute for Language Teaching.

The rationale behind the decision was to cater for the language needs of the diplomats sent abroad. Suitable and qualified language teachers and a Head for the Language School were appointed. In consultation with the researchers at INTUS the physical facilities were planned and developed and today the Language School has probably some of the most ideal language teaching venues in South Africa.

In various training courses the Head of the Language School, two French, two German, one Spanish and one Portuguese instructor were trained in the use of Suggestopedia/SALT. The Head of the Language School also attended the workshops, presented by the international team in Stellenbosch at the beginning of 1988, as well as the workshop, led by Dr E de Bono in the capital of the USA.

Under the guidance of INTUS, courses in various languages like French, German, Spanish and Portuguese (and also for different levels, eg for beginners and advanced students) were developed and offered to the target groups at the DFA. Nineteen courses in the various languages have been offered at the Language School during the period 1987-1989. The results of these courses are encouraging indeed and the DFA - both the instructors and their students at the Language School - have responded positively to the method and the courses as a whole.

At present the Language School is in full operation and a new contract has been signed with the University of Stellenbosch in terms of which special attention will be given to the integration of computer-assisted packages as supplementary materials into the suggestopedic/SALT language courses of the DFA.

In the project report submitted at the beginning of 1989 (especially after completion of the 1987-1988 programme) the following conclusions were arrived at:

* The Language School offers much better opportunities and facilities in comparison to what they had previously and the language needs of the staff at the DFA addressed with effective language teaching tailored to their needs.

* Those DFA staff who attended courses progressed satisfactorily and most of the students have a high regard for the work done by the Language School. The method used at the Language School (Suggestopedia/SALT) elicits many posivite reactions and many students state clearly how much they enjoy the courses. They enjoy the method to such an extent that they have resisted any attempts to make them attend language courses offered by means of more traditional communicative approaches to language teaching. The facilities apparently contribute significatly to the enjoyment and consequent positive reactions to the courses.

* The Head of the Language School and the instructors are convinced that Suggestopedia/SALT is at present the most suitable method for the needs of the target population at the DFA.

* Although carefully controlled experimental research has proved to be very difficult at an institution like the Language School (inter alia because everyone wanted to be part of the suggestopedic/SALT courses leaving no participants for control groups), the results thus far seem to confirm the assumption that the method meets many of the pragmatic demands of a department where proficiency in the target language is of the utmost importance.

* The feedback obtained from DFA staff members who have gone to countries where the target languages are spoken could be regarded as valuable. This feedback has been predominantly positive and these persons report that the language courses prepared them well for the countries they have been sent to.

* A number of individuals, groups of teachers and academics have visited the Language School of the DFA because it represents an excellent model of suggestopedic/SALT teaching in South Africa.

Gold Fields Training Services and Suggestopedia/SALT

Since 1986 (when the first contract with the University of Stellenbosch was signed) Gold Fields Training Services has had an on-going interest in suggestopedic/SALT language teaching as offered by INTUS. Judging from the company's, the intrustors' and the learners' responses, as well as from preliminary findings from analyses of research data, there may be good reason to conclude that the blending of materials and method applied to the mining set-up has led to more efficient, more effective, and far more enjoyable training experiences. Indications are that this method has a certain universality. Through co-operative research efforts, it has been found to be applicable across racial groups and across levels of education, from those with a low standard of school-leaving to those in management.

The senior instructor at Gold Fields Training Services, responsible for teaching by means of Suggestopedia/SALT and responsible for partial training of other instructors, attended the workshops that took place in Stellenbosch at the beginning of 1988, especially in view of being trained in developing cognitive

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potential, and the integration of components for the more effective and more systematic development of thinking skills within the suggestopedic/SALT programmes. This instructor, with on-going support from INTUS, has educated the other trainers so that all can now use the entire method.

An extensive study was run in 1988 from July to December comparing experimental and control groups in the teaching of English as a second language to black team leaders. Results are being scored and analyzed. Preliminary indications, however, are that there is a high degree of success in the improvement of cognitive ability as well as in English, with special emphasis on the development of oral English skills. In fact, the more traditional methods of teaching used for control purposes came to be experienced as dull and boring after the teachers had used the new method. Learners indicated a new-found appreciation for music, relaxation, and thinking tools as enriching dimensions in their lives.

Zulu for ESKOM

Under the supervision of the Institute for Language Teaching, a beginners' course in Zulu for ten managers of ESKOM was offered in 1988. This course of 80 contact hours (in comparison with between 1000 and 2000 hours of instruction in the second language in schools from sub B to standard ten) was spread over 15 weeks. At the end of the course the author was invited to attend the regular monthly meeting (of one and a half hours) of the ten managers. This meeting, in which the effects of the course, the benefits for different parts of the company and further actions with regard to suggestopedic/SALT language teaching programmes were discussed, was conducted in Zulu only (with a translator present for the benefit of the researcher and other guests). Two managers maintained that after only 80 hours they were in some respects better capable of expressing themselves in the new language than they had been after all the years of instruction in English at school.

Thinking skills and managers

On 30 - 31 August 1988 the UPTTRAIL Trust was responsible for a demonstration/workshop (presenters were the author, the co-author, Mrs B Capdevielle of Venezuela and Dr J J Botha, Deputy Director: Educational Technology, Institute for Language Teaching) for a group of more than 30 people (mostly managers in the private sector) on thinking skills and how they could be improved. In questionnaires at the end of the one and a half day session they almost unanimously expressed their eagerness to learn more about the subject and to apply those instruments that they had already learnt in their work situation.

In summary (with reference to all the developments during 1988) it would probably be fair to say that these events determined to a large extent the fact

* that an agreement was reached between ESKOM and the UPTTRAIL Trust in terms of which an introductory course, aimed at improving English language proficiency and thinking skills, would be offered to a group of black first year (at university) engineering students in January 1989, and

* that an agreement was reached between Gold Fields Training Services, ESKOM and ISCOR on the one hand, and the UPTTRAIL Trust on the other hand in terms of which four courses would be offered to groups of shift bosses, team leaders, miners and managers (totalling about 80 participants) in June 1989.

In conclusion of this section on important events during 1988, it should be pointed out that UPTTRAIL staff members visited the British Council (London), the Centre for Information on Language Teaching (London), the Foreign Service Institute (Washington DC), the Centre for Applied Linguistics (Washington DC), the Institute for Psychosynthesis (London) as well as the Institutes for the Achievement of Human Potential (Philadelphia), the Centre for Cognitive Development at Yale University and the University of Delaware (Dr R A Di Pietro). A discussion also took place with Prof D N Perkins of Harvard University who is a leading specialist in the area of cognitive development and with Mr B Carroll, leading international expert on communicative language testing. The purpose of these visits was to take cognizance of possibly related projects in Africa or other parts of the world and also to get advice on specific strategies, measuring instruments, etc, to be used in the UPTTRAIL pilot project.

SIGNIFICANT EVENTS DURING 1989

Introductory course to prospective engineering students

In January 1989 the suggestopedic/SALT method was used for the intensive course for black first year students (predominantly prospective engineers) at ESKOM College. The students were given carefully structured opportunities to improve their use of English for academic purposes, with some attention to all the language skills of listening, speaking, reading, and writing, as well as the pragmatics of appropriate language use in a university setting as well as in a business setting. This latter emphasis was requested by ESKOM, who selected most of the students, provided their bursaries, and wanted to employ them during vacation periods as a way of ensuring their success as competent professionals.

The method utilizes various thinking tools as a way to develop language, in this case the language needed for scientific thinking as well as for academic success. Language activities were developed for relevant problem-solving, decision-making, and creative thinking, as well as opportunities for cognitive developments in the seeking, selection, retention, and evaluation of appropriate information.

Responding to student needs, course developers selected about 20 thinking tools identified by de Bono (1986) and the Project Intlligence team. These included tools for breadth, organisation, creativity and interaction. The tools called PNI (examining Positive-Negative-Interesting aspects of a

situation) and OPV (Other Person's View), for example, would seem to strengthen certain language functions along with vocabulary and grammar.

The method included communication skills needed for working in groups. Inherent in the language content and process of the course was an affective theme designed to affirm self-confidence as a learner, to promote self-assertion, and to encourage acceptance of responsibility for one's self, seeing self as a victor.

The evaluation of the course by students, course monitors, university instructors, and ESKOM officials was highly positive, reporting increased self-confidence, motivation, and communicative ability of the students. Standardized test results indicate significant improvement in language skills and mental alertness (cognition).

The students were deeply and positively responsive to the course. Their journals were filled with words such as good, beneficial, enjoyable, worthwhile, tremendous, important. They were most enthusiastic about the special method in the classroom. They felt that their English improved considerably, and certainly their confidence in speaking up in English. They identified with Sipho, the main character in the text, as well as with the supporting characters, and they studied the text on their own because they found it interesting and relevant. They learnt quickly and spontaneously to value the relaxation exercises as a means of self-regulation, and to their own surprise they could not get enough of Baroque music. They loved learning to think better, and wished they had learnt to think like this many years earlier.

Miscellaneous activities and programmes

Apart from the activities and projects highlighted earlier in this document, it can be pointed out that numerous activities, programmes and projects (the author and co-author may not even be aware of all of them) are taking place as a result of training courses and presentations that have been offered by INTUS or the Trust. These activities or projects that are independently conducted (not under the auspices of INTUS or the Trust) are taking place in several colleges of education in the Cape Province, in schools of the Cape Education Department, in several academic departments of the University of Stellenbosch, in several private schools, in the department of External Affairs and in several top companies in the country (vide Garlick 1989).

With so many activities and projects unfinished and/or growing and so many new ones emerging, any attempt at writing the history of suggestopaedic/SALT language teaching and learning must of necessity remain unfinished and any attempt at evaluating the real significance of all these events for teaching, training and learning in South Africa will be premature.

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EXERCISES ON "THINK SHEETS" (work sheets)

Each subject in the experiments was given a set of "think sheets" which contained written exercises. These exercises were done (mostly in pairs) for the purpose of revision and consolidation of knowledge at various times. The ten different types of exercises used are described below:

1. Parts of the guitar -- subjects tested each other in pairs to see if they could name all the following parts of the guitar: body, neck, head, soundboard, sound hole, rosette, bridge, saddle, strings, waist, sides, back, fretboard, frets, fret wire, machine heads, nut, upper bout, lower bout, heel;

2. Writing treble clefs -- subjects practised writing treble clefs on a stave;

3. Naming of notes on the stave -- the nine notes on the stave were given in random order, four to five times each, and participants took turns in pairs of naming one note at a time each;

4. Naming notes above and below the leger lines - as in exercise 3;

5. Naming notes above, below and on the stave -- as in exercise 3;

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6. Notating the six open strings of the guitar -- subjects were instructed to practise writing the six open strings from lowest to highest, and to verbalise the name of each note as it was written;

7. Naming open strings on the guitar -- the open strings were randomly presented in staff notation and participants were instructed to name them;

8. Naming rests -- semibreve, minim, crotchet and quaver rests were given and participants practised identifying them as in exercise 3;

9. Finding where notes will be played on the guitar -- every note from the open position to the fourth fret was presented in random order and participants instructed to work out where each one would be played on the guitar according to the following steps:

   i. name the note;

   ii. place the note in its correct position on the open string sequence of notes, e.g. if the note is D on the second string, it will be placed between the B and E strings;

   iii. the note will be played on the LOWER of the two strings;

   iv. work up the string chromatically until the required note is arrived at, e.g. if the note is D on the B string, work up the fretboard from B, to C, to C#, to D;

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10. Rhythmic exercises: exercises in simple time signatures of duple, triple and quadruple time were presented, all on the note E (first string) and the class clapped/played them together. Note values of semibreve, minim, crotchet, quaver and semiquaver were used in progressive order of difficulty.

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MAGAZINE/JOURNAL SOURCES

The following issues of magazines were consulted:

GUITAR REVIEW

Issues 1(1946) to 81(1990) with the exception of issues 19 and 20: 79 issues

GUITAR INTERNATIONAL: 125 issues.

Vol. 2 nos. 2,8,10,12.
Vol. 3 nos. 2,4,5,6,10,11,12.
Vol. 4 nos. 6-11.
Vol. 5 nos. 1-12.
Vol. 6 nos. 1,2,5,8,10,11.
Vol. 7 nos. 1,2,3,5,8,10.
Vol. 8 nos. 2-12.
Vol. 9 nos. 1-12.
Vol. 10 nos. 3,4,5,7,8,9,10,11,12.
Vol. 11 nos. 1-12.
Vol. 12 nos. 2-12.
Vol. 13 nos. 1-12.
Vol. 14 nos. 1,3,6,8,10,11.
Vol. 15 nos. 2,5,6,7,9,10,11,12.
Vol. 16 nos. 8,9,12.

CLASSICAL GUITAR (September/October 1982 - July 1990: 68 issues)

Vol. 1 nos. 1-6.
Vol. 2 nos. 1-6.
Vol. 3 nos. 1,3,4,5,6,7-12.
Vol. 4 nos. 1-12.
Vol. 5 nos. 1-12.
Vol. 6 nos. 1-12.
Vol. 7 nos. 1-4, 6-12.
Vol. 8 nos. 1-5, 7-11.

SOUNDBOARD

Vol. 3(February 1976) to Vol. 14(Winter 1987/88: 48 issues)

GUITAR AND LUTE: 14 issues.

Nos. 3,7,11,12,15,16,18,19,21,22,23,24,25,27.

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SALT JOURNALS (Journal of the Society for Suggestive-Accelerative Learning and Teaching): 50 issues.

Vol. 1 nos. 1,2,4.
Vol. 2 nos. 1,2,3,4.
Vol. 3 nos. 1,2,3,4.
Vol. 4 nos. 2,3,4.
Vol. 5 nos. 1,2,3,4.
Vol. 6 nos. 1,2,3,4.
Vol. 7 nos. 1,2,3,4.
Vol. 8 nos. 1,2,3,4.
Vol. 9 nos. 1,2,3,4.
Vol. 10 nos. 1,2,3,4.
Vol. 11 nos. 1,2,3.
Vol. 12 nos. 1,2,3,4.
Vol. 13 nos. 1,2,3,4.
Vol. 14 no. 1.

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PRE- AND POST-TEST SCORES - General musical knowledge

Course 1 25-30 June 1990

| Candidate | Pre-score % | Post-score % |
|---|---|---|
| 1 | 40 | 99 |
| 2 | 40 | 99 |
| 3 | 40 | 99 |
| 4 | 0 | 94 |
| 5 | 67 | 99 |
| 6 | 0 | 95 |
| 7 | 23 | 99 |
| 8 | 60 | 100 |
| 9 | 27 | 99 |
| 10 | 40 | 96 |
| 11 | 63 | 100 |
| 12 | 43 | 96 |

Course 2 2-7 July 1990

| Candidate | Pre-score % | Post-score % |
|---|---|---|
| 1 | 34 | 97 |
| 2 | 62 | 100 |
| 3 | 25 | 97 |
| 4 | 12 | 92 |
| 5 | 16 | 100 |
| 6 | 40 | 100 |
| 7 | 62 | 97 |
| 8 | 35 | 99 |
| 9 | 28 | 98 |
| 10 | 27 | 92 |

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Course 1:

Average pre-score: 34,1%
Average post-score: 97,2%
Average increase: 63,1%

Course 2:

Average pre-score: 33,3%
Average post-score: 97,2%
Average increase: 63,9

Course 1 and 2 combined:

Average pre-score: 34,3%
Average post-score: 97,6%
Average increase: 63,35